

Amateur Photographer

Lumix GX7 in the field

Jacob James swapped his DSLR kit for a Lumix CSC on a recent shooting trip. How did it fare?



Passionate about photography since 1884



Single-light portraiture

Creative ways to light your subject with just one softbox



B&W buildings

AP reader **Billy Currie** on his award-winning architecture images



Contact details

Chris Steele-Perkins on Magnum's re-released book of contact sheets



Brandt revisited

How we recreated one of the most famous photographs in history

TESTED **Leica DG Summilux 15mm f/1.7:** New premium wideangle for micro four thirds

At the heart of the image



Nikon School



Nikon School is a best in class photographic training facility located at our Nikon 'Centre of Excellence' in the heart of London, just two minutes from Oxford Circus. Equipped with the latest Nikon camera technology, the school is a creative, inspiring venue that gives rise to the best in photography. Courses run from Tuesday to Saturday and range from getting started with DSLR photography, to technique-specific courses and photography experience days. Book your course at nikon.co.uk/training.

Nikon School at Nikon Centre of Excellence, 63-64 Margaret Street, London, W1W 8SW



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Next week, the world's biggest photographic trade show returns for its biennial takeover of Cologne's sprawling exhibition centre. Photokina has seen some of the biggest

camera launches of the past few decades, so there's always a lot of excitement and speculation in the weeks leading up to the event. These days, manufacturers increasingly announce their wares beforehand, so there are fewer genuine

surprises at the show itself, and indeed by the time you read this, some of them may already have been revealed. This year, Pentax is among the first off the blocks with its futuristic-looking K-S1 DSLR (see page 6). It's great to see Pentax expanding its range and offering something genuinely different. To be among the first to find out what everyone else is launching this year, be sure to visit our website daily at www.amateurphotographer.co.uk, or check the news pages of AP over the coming weeks.

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ONLINE PICTURE OF THE WEEK



© CHRIS THOMPSON

Hell Fire by Chris Thompson

Nikon D7000, 10-24mm, 141secs at f/8, ISO 100

This image (full title 'I am the God of Hell Fire') was taken by Chris Thompson and uploaded to AP's Flickr page.

'My camera was set to bulb with an aperture of f/8 using a Nikon D7000 and Nikkor 10-24mm set at 10mm,' explains Chris. 'A slave-triggered flashgun was located in front of my mate, Tim (also a light painter), and fired first. Then I shone

a 10-watt RGB coloured torch at an acute angle against the sides of the tunnel to give the wall the red textures. Finally, I waved the same 10-watt RGB torch at a pair of old net curtains waving furiously to make the orange flames behind Tim. This image was shot in one exposure with no Photoshop. Thanks to Tim for keeping so still during the light-painting process!'



Win!

Each week we will choose our favourite picture posted on the AP Facebook and Flickr communities and the AP forum. The winner will receive a year's digital subscription to AP worth £79.99.

Send us your pictures

If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

Email Email a selection of low-res images (up to 5MB of attachments in total) to appicturedesk@ipcmedia.com.

CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2400 pixels along its longest length), with a contact sheet, to the address on page 22.

Via our online communities Post your pictures into our Flickr group, Facebook page or the gallery on our website. See details above.

Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 22.



NEWS ROUND-UP

The week in brief, edited by Chris Cheesman

\$3m treasures

A collection of Edward Weston photos is expected to fetch up to \$3 million at auction on 30 September. The single-lot sale, at Sotheby's New York, comprises 548 images printed by the photographer's son Cole, also a photographer, who died in 2003. The archive is currently in private hands. Edward Weston died in 1958.



© JAMES M. REHOF/ESTATE OF EDWARD WESTON



Samyang 50mm

South Korean lens-maker Samyang is set to unveil a 'photographic' version of its V-DSLR 50mm T1.5 AS UMC after the official debut of the cine lens at this month's Photokina in Germany. The V-DSLR 50mm T1.5 (f/1.4) AS UMC, designed for cameras and camcorders, is built from nine elements in six groups and includes a hybrid aspherical lens element. It is due in mid-September, priced £479.99.

Monkey business

Photographer David Slater remains unfazed by a US Copyright Office statement on a monkey 'selfie' (see News, AP 23 August). The US Copyright Office says it will only register work created by a human being and not one by a black macaque. Slater maintains that he created the photo, because he 'set up' the jungle shoot.



© TIM BURGESS

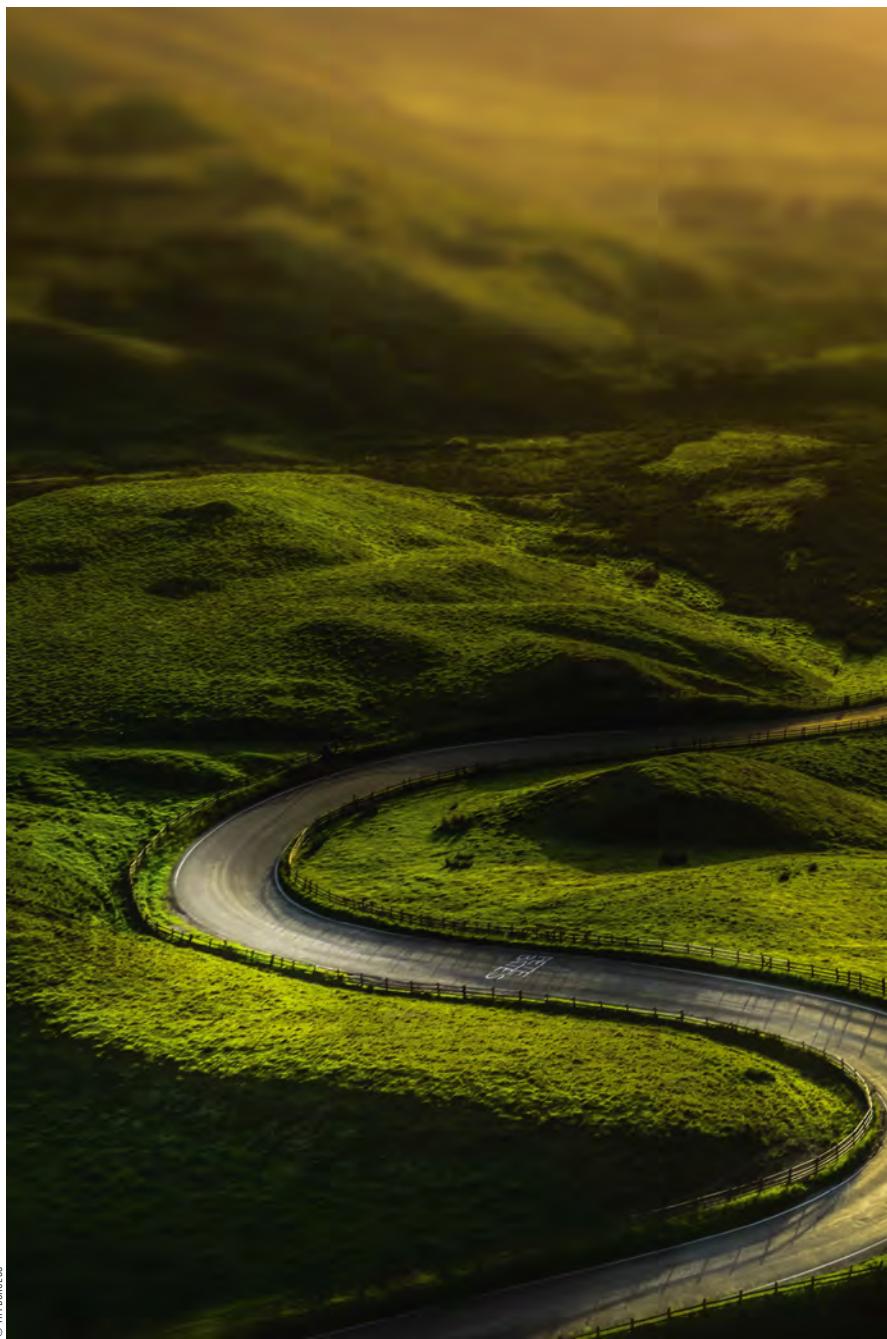
Nikon day

Nikon fans can get their hands on the latest kit at a Nikon Pro In-Store day at the London Camera Exchange in Southampton on 2 October. Kit on show will include the D810, D4S and D5300. The free event takes place from 9am-5.30pm. Call 02380 331 720.



Befree tripod

UK stores have taken delivery of a new Manfrotto carbon-fibre travel tripod. The Befree Carbon, priced £279.95, weighs 1.1kg and measures 40cm when folded down. It is designed to fit into hand luggage or backpacks. Features include a quick-release adaptor. The Befree Carbon comes with a cushioned carry bag. For details visit www.manfrotto.co.uk.



WEEKEND PROJECT

Waiting game

Over a period of a few hours, a landscape scene can change dramatically. It is very possible that cloud will move across the sky, new clouds will form, the weather will change - often within minutes - and so, of course, will light levels.

Shooting the same scene over a long period of time can capture some truly amazing images.

Often there will be a time when the clouds are positioned beautifully and the light is just right, but ordinarily this balance would be very hard to achieve with just a single shot.

So why not try to capture this by shooting a sequence of images with an intervalometer, all the while keeping a careful eye on the camera's exposure.

1 Moving around your chosen location and taking a few practice frames from different heights and angles will help to gauge the best position from which to shoot the sequence. Be sure of the composition before you start.

2 When shooting long exposures in low light, it can be hard to visualise the final image, but using this technique to shoot into darkness often yields great results. Seemly uninspiring moments frequently make the best shots.



BIG picture

Winner of our 'My Favourite Image' contest for World Photo Day

 We couldn't resist a little celebration for World Photography Day back on 23 August. For one day only, we asked you to send in the best photo you felt you'd ever taken. We were bowled over by the response – across Facebook, Twitter, Flickr, our Gallery and our Forum, hundreds of people had images to show off. Whittling them down was quite a task, but a clear winner emerged in the form of this image, submitted to our Flickr pool by Tim Burgess. We loved his tilt-shift treatment of a winding road at Mam Tor in the Peak District, and were thrilled to be able to send him a canvas print of the shot as a prize. To see more from the day, visit www.amateurphotographer.co.uk/worldphotoday.

Words & numbers

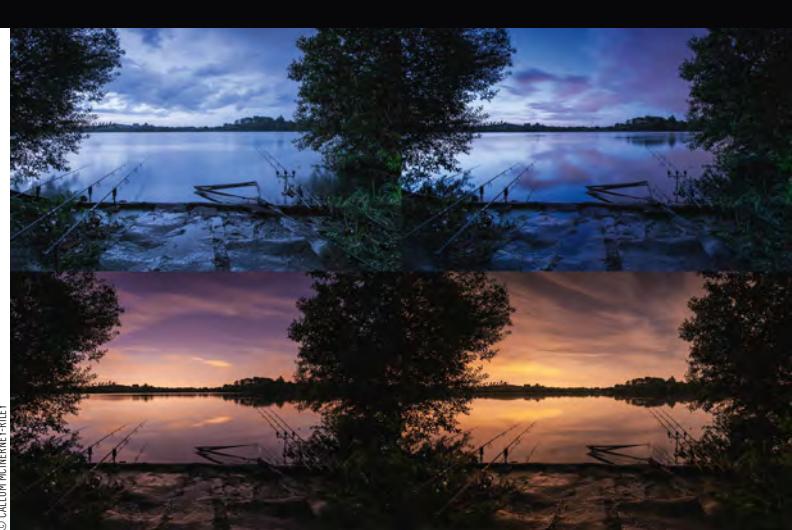
I tend to think of the act of photographing, generally speaking, as an adventure. My favourite thing is to go where I've never been

Diane Arbus

American photographer

3 There's a good chance you will be shooting your sequence of images over a few hours, so it's important you stay as comfortable as possible. Taking a flask of hot tea or coffee, some food and a copy of AP is a good start.

4 Creating a small collection from a sequence of images, like the one pictured right, is a powerful way of showing the passing of time, particularly if the scene has changed a lot during the sequence.



© CALUM MCNAUL RILEY

42,000

Number of entries in the Wildlife Photographer of the Year. At its launch in 1965, the contest attracted just 361

Amateur photographer strikes £5,000 jackpot



Ruth Asher's 'A life at sea for nesting gannets' won the Habitat category. The awards attracted thousands of entries

THIS PHOTO of a greylag goose has triumphed at the British Wildlife Photography Awards 2014.

The winning image, by amateur photographer Lee Acaster, beat thousands of others to claim the £5,000 top prize.

'It was a real privilege to have such a close encounter with a wild bird in the very heart of London,' said Lee, who described it as a 'once-in-a-lifetime' opportunity. 'I'm just grateful that she didn't lose interest as quickly as my children do when I'm taking photographs of them.'

Judge Mark Ward, editor-in-chief of the RSPB's *Nature's Home* magazine, said: 'The stormy, brooding backdrop set a dramatic scene, while the bird's orange and pink colours bring vibrancy to the monochromatic cityscape.'

'Lee's stunning photograph proves you do not have to travel far from



Lee Acaster beat professionals to take the British Wildlife Photography Awards title. He said: 'I remember the excitement I felt as she waited for me to get the shot.'

home to capture the very best of Britain's wildlife images.'

An exhibition of the best 100 photos runs at Nature in Art, Twigworth, Gloucestershire, from 23 September to 16 November.

Alexander Mustard won both the British Nature in Black and White and Coast and Marine categories, with his photos of sharks in Cornwall.

Rebecca Payne scooped the Wildlife in HD Video section with her film *Tide*, which was also shot in Cornwall.

William Bowcutt and Joshua Burch won the WildPix Young British Wildlife Photographer Awards.

Wildlife photographer Chris Packham said: 'Anyone passionate about protecting and preserving wildlife will be inspired by the British Wildlife Photography Awards, which, in its fifth year, has done more than any other award to raise the profile of British wildlife.'

To view all the winning images, visit www.bwpawards.co.uk.

Pentax launches 20MP DSLR

The 12 colour options include 'tweed grey'



PENTAX HAS unveiled the K-S1, a DSLR featuring a 20-million-pixel, APS-C-sized imaging sensor.

Features include an illumination interface, designed to react according to the type of use.

'LED body illumination indicates the current status of camera operation,' explains Pentax brand owner Ricoh Imaging.

'Power switch LEDs stay green during still-image shooting, but change colour to red during movie recording.' Also on board is full HD

video, five-frames-per-second shooting and a top shutter speed of 1/6000sec.

The 21 filters include 'Colour Replacement'.

Photographers can also expect a 3in, 921,000-dot LCD screen and a sensitivity range of ISO 100-51,200.

The K-S1 will be available in 12 'fashionable' colours, including cotton beige, denim blue and tweed grey – drawn from Pentax's 'Fabric collection'.

The K-S1 will also be available in standard black when it goes on sale this month, priced £549.99.

Its mid-September availability is timed to coincide with Photokina.



Olympus Pen targets 'selfies'

IT'S SELFIE central over at Olympus, which has just unveiled the Olympus Pen E-PL7, featuring a tiltable LCD screen and built-in Wi-Fi.

'Its LCD flips down and around, so you can frame and shoot a series of pre-timed, sequential still or video selfies without your hand blocking the shot,' explains Olympus.

The fact that the screen tilts downwards for selfies, instead of upwards, should mean that less of the screen is obscured by the camera or flash.

The 3in LCD display is touch-sensitive.

The 16.1-million-pixel, metal-bodied camera can also be controlled using a smartphone, using Wi-Fi.

Due next month, the E-PL7 will be available in 'vintage-style' silver or classic black, priced £499.99, including a 14-42mm lens.



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An air-blower similar to this was banned

Lens-cleaning blower in airport security ban

A PHOTOGRAPHER says his lens-cleaning air blower was confiscated by airport security staff and banned from the flight because it resembled a hand grenade.

Photographer Noel Patterson was set to travel to Reykjavik on Icelandair, when the innocent photo accessory caught the attention of Manchester Airport security staff.

The air-blower device, similar to the one pictured above, helps to keep camera gear free of dust and dirt. They are widely available from photographic stores.

Noel, a sports photographer from Buxton, Derbyshire, said of the 20 August incident: 'My camera bag was scanned and the blower identified as the problem.

'The guard went to the supervisor to check and then said that any object that could be held up and appear to look like a grenade was prohibited – even though it was obvious to everyone there the blower wasn't an actual grenade.'

The photographer, whose final destination was Denver in the USA, added: 'While I was aware that you now have to be able to switch on all devices if asked to do so, I did not know there was a restriction on carrying items that could be considered to look like a grenade.'

'I had the option of going back through security and posting it back home. Otherwise, it would be confiscated – which was the only practical choice.'

A Manchester Airport spokesman told AP it was not possible to comment on this specific incident because the staff on duty at the time were unavailable.



Manchester Airport says anything that looks like a weapon faces probable confiscation

Speaking in general terms, however, the airport spokesman said: 'We recommend passengers do not carry items through security that look like, or could resemble, weapons.'

'Whether these be lighters shaped like guns or even pieces of kit or electrical items that could potentially look threatening, they will more than likely be confiscated in line with current regulations.'

The spokesman added: 'During these heightened times, we advise all passengers to be ready for security and to work with our staff who are on hand to help and assist.'

Manchester Airport's list of banned items, published on its website, makes no mention of dust blowers.

Items prohibited from the aircraft cabin currently include toy or replica guns and non-foldable umbrellas.

For the latest news visit www.amateurphotographer.co.uk

Get up & go

The most interesting things to see, to do and to shoot this week. By Jon Stapley

SCOTLAND



Red deer rutting season

In September, rutting season begins for Scottish red deer. The animals come out in greatest force in the Highlands, and there the competition between strutting stags is most intense. Visit the Highland Wildlife Park to see a herd in action.

Until November. www.hIGHLANDWILDLIFEPARK.UK

CARDIFF



Landscapes

Tom Wood's shots of County Mayo, Merseyside and North Wales are exhibited for the first time. The three regions Woods photographed represent a return to his roots, urbanisation, and 'the matter of landscape' respectively.

Until 27 September
www.ffotogallery.org

SHROPSHIRE



Food festival

Ludlow Castle and town transform for the weekend in this celebration of spectacular dishes and a historic food culture. Get some shots of skilled chefs in action and sample some of their creations after. What could be better?

12-14 September
www.foodfestival.co.uk

Open for business

Magnum photographers tell stories of British manufacturing in an exhibition at the Science Museum's Media Space. With images from Aardman animators to theatrical prop-makers, the exhibition covers a lot of ground.

Until 2 November
www.sciencemuseum.org.uk

LONDON



Jane Austen festival

Ten days of celebrations dedicated to the author, with walking tours, displays and events taking place all around Bath. There will be an attempt to break the Guinness World Record for the largest gathering of people dressed in Regency costumes, which sounds worth seeing.

12-21 September
www.janeaustenfestivalbath.co.uk





Viewpoint

Tony Kemplen

What do you do when you want to use a film camera for which there is no longer any film? It's time to re-spool, says **Tony Kemplen**, as he brings a Coronet Viscount back to life

Let's fair to say that the production of film has dropped dramatically in recent years, but predictions of its death are certainly premature, and although only two formats – 120 and 35mm – are widely available, the latter can even be found in pound shops. The challenge comes when you have a camera that uses one of the many film formats that came and went in the last century.

The Coronet Viscount looks at first like a cheap 'n' cheerful 35mm model. Indeed, in one sense it is, but it uses 828 film, which consists of unperforated 35mm film with a backing paper on a roll. The 828 format was mainly aimed at the snapshot market and was last manufactured in 1985, so there's not much chance of finding it now.

There is no shortage of Coronet cameras, however. The Birmingham firm, which was active from the 1920s to the 1960s, made vast quantities of mass-market cameras and more than 50 Coronet models exist.

Authentic effect

It's possible to re-spool some 35mm film onto an 828 reel, assuming you have one, but to get the authentic effect you need unperforated film. I sourced mine from Six Gates Films of Milan – one of a small but growing number of enterprises that seek out old film stock to re-roll for their own use, or to sell on at a small profit (no one is going to get rich on this!).

Microfilm of the sort used to archive documents and journals in pre-digital times is available, and is often unperforated. The main problem with microfilm is that it tends



Bishop's House in Sheffield, taken with the Coronet using microfilm on an 828 reel

to be very 'slow', having an ISO rating as low as 1 in some cases. However, the microfilm I obtained is rated at ISO 6.

Re-spooling film in a changing bag is always a fiddly job. Using scissors blind carries the risk of slicing the backing paper instead of the film, not to mention cutting the cloth of the bag or your fingers. I've

'It's possible to re-spool some 35mm film onto an 828 reel, if you have one'

experienced all of these mishaps at one time or another, but managed to emerge unscathed on this occasion.

While it is a simple camera, the Viscount does have two apertures – f/8 and f/16 – together with shutter speeds of 1/30sec, 1/100sec and B. There is no provision for focusing, though there is a tripod bush, essential if you want to take steady photos using the B setting, which I was anticipating given the ultra-slow film speed.

There are just eight exposures on a roll of 828 film. I did take some longer exposures, but an unexpectedly bright day gave me the opportunity to push my luck and use a handholdable 1/30sec at f/8, which for ISO 6 film was just about long enough.

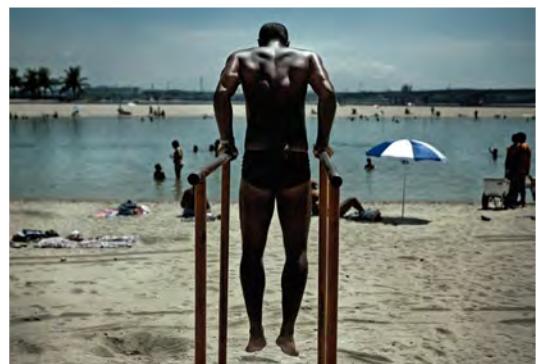
Anticipating that the microfilm would be very contrasty, I looked for subjects that could stand up to it, and you can't get much more contrasty than a Tudor timber-framed house, this one being Bishop's House in Sheffield. What better than an historical subject for an extinct film?



Tony Kemplen's love of photography began as a teenager and ever since he has been collecting cameras with a view to testing as many as he can. You can follow his progress on his 52 Cameras blog at 52cameras.blogspot.co.uk. You can also see more photos from the Coronet Viscount at www.flickr.com/tony_kemplen/sets/72157644774549886/

New Books

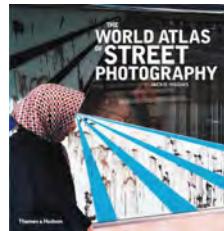
The latest and best books from the world of photography. By Oliver Atwell



© JULIA BURTON

The World Atlas of Street Photography

By Jackie Higgins, Thames & Hudson, £24.95, hardback, 400 pages, ISBN 978-0-500-54436-5

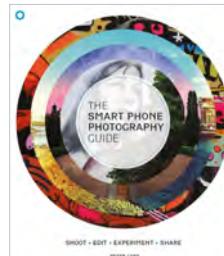


THE 100 artists across the world's continents, countries, towns and cities featured within this volume all have one thing in common: all slot comfortably into the genre of street photography. This dizzying global tour is a beautiful revelation, one that reveals street photography to be a universal language.

This is a fantastic examination of a genre that can too often be dismissed as a snapshot pastime. What the images, and the brief yet engaging foreword by art historian and photographer Max Kozloff, reveal is that while street photography relies on the lightning instincts of the practitioner, the genre also demands a political and social awareness of our surroundings on the part of the photographer. As such, this makes the book the most definitive guide to street photography we've seen so far. ★★★★★

The Smartphone Photography Guide

By Peter Cope, Carlton Books, £9.99, softcover, 256 pages, ISBN 978-1-780-97562-7



SMARTPHONE photography is fast becoming a serious discipline rather than a niche medium. As a result, you can expect a great number of books on the subject to appear over the coming months. This is yet another addition to the genre and, like the volumes that have preceded it, the book often acts as a guide to photography basics. However, that's not necessarily a bad thing as these principles are always filtered through the prism of smartphone usage. As a result, this is certainly worth a look for those intrigued by the potential for their pocket device to become more than just a phone. ★★★★★



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SAVE
STREAM

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the App



3. Plug
your device



4. Share content
with up to 5 devices



AVAILABLE AT

Currys PC World



Dave Kai-Piper

Dave is a photographer and retoucher who has worked with numerous brands and publications, as well as being an Adobe Community Professional. To see more of his images, visit www.ideasandimages.co.uk

Used correctly, a single softbox can produce some lovely high-end results

Less is more

Dave Kai-Piper explains how he uses a single softbox to create multiple lighting effects

As the old saying goes, less is more. While it's only natural to want to push your lighting as far as you can and introduce multiple lights to your shooting set-up, it can end up over-complicating the issue, resulting in lighting that doesn't quite hit the mark.

By stripping the layers of light back

to a single source, you'll be able to really see how the placement of your lighting and the diffusion used can affect your model and the mood you convey in a shot. While it may sound underwhelming to work with just one light source, you'll be amazed by the creative potential you actually have at your disposal when shooting with a single light that has a

simple no-thrills softbox attached. I will explain a number of quick and easy tricks that are always good to have up your sleeve, whether you're in the studio or out in the field, so you can produce stunning results that belie the fact that you're shooting with a single light.

Shooting set-up

With most of my portraits, I like to shoot in quite a static manner. This normally involves the camera being planted on a tripod and shooting with a long lens.

The example set-up shots here were taken with a Sigma 105mm f/2.8 Macro lens on a full-frame DSLR. The exposure was set at 1/125sec at f/10 and ISO 160, with an Elinchrom light set at half-power. I normally shoot tethered as well, so I can see exactly how these images are going to look and assess how the lighting is affecting my subject.

If you haven't tried shooting tethered, I suggest you give it a try. There are a host of software options for both PCs and Macs, and specific apps that can be used with tablets as well, so you've got no excuse!

KIT LIST



Studio lighting

There are various lighting kits available for most budgets. If you want to get started, then Elinchrom's D-Lite RX One (www.elinchrom.com) is a good starting point. Lights can be purchased individually at £139 or as a complete starter kit for £425.

► Softbox

If you're buying a lighting kit, the chances are a softbox will be included. However, if you're using a flashgun, take a look at something like Lastolite's Ezybox line (www.lastolite.co.uk) of flashgun-dedicated softboxes.



► Flashgun

A powerful flashgun is a good alternative. It won't offer quite the same level of power but, triggered remotely, it can be used out on location very effectively.



► Triggers

Pretty standard now, but to avoid having unwanted cables trailing round the place, use a radio or infrared trigger. The Elinchrom Skyport system is a popular choice, while those shooting with flash might want to look at PocketWizards (www.pocketwizard.com).



► Background support

Not essential, but you might want to think about a background support if you're going to be shooting regularly with studio kit. Manfrotto's 1314B (£249.95) is a versatile and mobile set-up.

CONTROLLING DIFFUSION



Peel back your softbox's diffusion panels to create different lighting effects

SOFTBOXES are pretty interesting things and you can do a tremendous amount with them. Even if you're working with a single softbox, you'll be surprised by how much more control they give you over the quality of light than simply moving the light around the set. This extra level of control comes from the diffusion panels on the softbox. The number of diffusion panels will depend on the softbox model you have. The Elinchrom set-up I'm working with actually has two layers of diffusion: one on the front and one internally, along with a silver reflective interior. By adapting how the light hits these layers of diffusion, you'll be able to create and mimic different types of light. This makes things really interesting, so let's look at some of the basics.

By simply peeling back the first diffusion panel and folding it back on itself, you can double the diffusion compared to the other side of the softbox. You can then look at rotating the softbox, which can give you quite an interesting effect if you have positioned the model quite close to the light – it will allow you to get specular highlights on one side and a diffused area on the other. And that's just working with the diffuser on the front of the softbox. What happens when we start to think about playing around with the secondary diffuser on the inside as well as the front?

Working with the same Elinchrom softbox as before, here's a great trick for a simple yet effective set-up to create a beauty-style look with loads of different types of light on

the model's face. Normally, to achieve these different lighting effects on the subject you would use a beauty-dish light modifier combined with a snoot, as well as maybe another softbox, but there will be times when you don't have the option to use multiple lights and modifiers. If that is the case, such as when you're working with a single lighting set-up, here is how to achieve a similar look just by adjusting the diffusion panels inside your softbox.

Tape both the first and second diffusion panels back to leave one side free and exposed so a hard light comes from the silver reflector inside the softbox. Point the softbox at the model and start to turn it. As you do so, you will be able to see the different strengths of light created and how it strikes the model.





This classic single-light set-up is incredibly versatile, delivering a soft, pleasing light similar to window light on your subject

Set-up 1 **Classic portrait**

TO START with, we're going to create a classic single-light set-up that will produce a nice fresh catchlight that's going to run down our model's face.

I've positioned the model a good distance from the plain-white background we're using. I'm going to bring the light in between her and my camera, with roughly equal spacing between the camera and the light, and the model and the light. I'm not going to aim the light directly at my subject, as this will produce too much unwanted contrast and wash out the model's features.

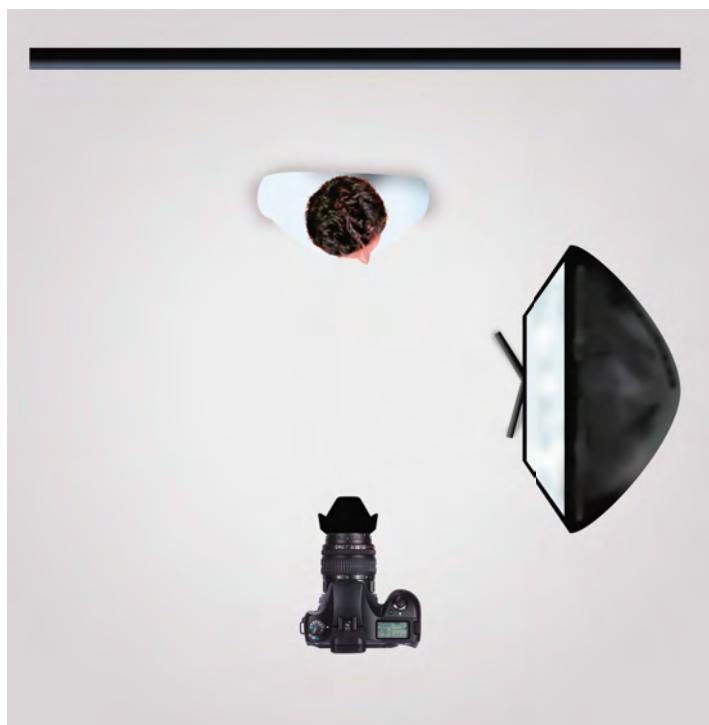
Instead, the softbox is going to

be slightly raised above her, angled downwards a little and positioned at a right-angle to her and my camera for a much more pleasing result. However, due to the positioning of the light, I'm going to make sure I have the lens hood attached as the light is now quite close to the front element of my lens and I want to avoid any unwanted flare in the shot.

The result is a nice classical portrait look that can be applied to numerous subjects, but what I want to show you over the page is how quickly you can completely change the image.



'I'm not going to aim the light directly at my subject, as this will produce too much unwanted contrast'



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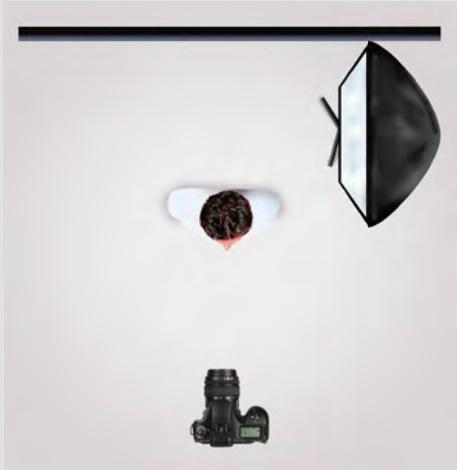
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Set-up 2 **Silhouette**

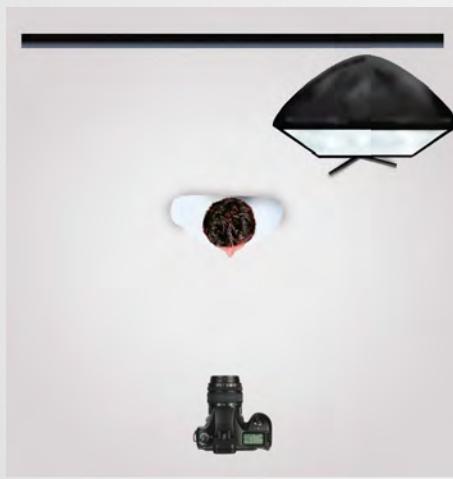
FOR OUR next set-up, we're not going to do anything with our camera or the settings we're using – we're simply going to change the position of the light and, by doing this, we'll create a much more atmospheric lighting set-up. Rather than have the light between the camera and the subject, we're going to position the light between the subject and the background. With the light falling on the subject from behind and also illuminating the background, it will create a pleasing silhouette.

We'll keep the distance between the background and model, and the model and camera, pretty much equal. We're not going to raise or lower the light and it will remain at a right-angle to the subject, so it is pointed at neither the background nor the subject.

Although it is only the position of the light that has changed in the set-up, the result is a dramatically different shot. The repositioning of the light has created this nice silhouette, with all the beautiful shadows coming across, while the fill light gently reveals the edges of our subject's features.



By positioning the lighting behind our subject and away from the background, we've produced a very pleasing keylight illuminating our subject



Set-up 3 **Flagging the light**

THAT'S two shots done, but what happens if we decide to point our light away from the background? We'll keep everything the same as it was for our last shot, but this time we'll simply turn the light away from the background, and towards our model and camera. This method is often referred to as 'flagging the light', and what we're doing is forcing the light not to spill onto the background. Of course, you can invest in accessories or use black reflectors to do this, but to keep things nice and simple, we're going to turn the softbox away from the background completely.

Working in this way can be useful when on location, for example, if your background is producing unwanted reflections that distract from your subject and can potentially ruin your shot.

Just as before, we've kept the power of the flash the same as for the other two set-ups, and retained the same shooting settings as well. As you can see from the final result, the whole feel of the image has changed. With no light hitting the background, it's now much darker, while the subject has a pleasing keylight illuminating her.



A training camp for a female Basij (paramilitary volunteer militia) near Tehran, Iran. The image chosen, 'Shooting Practice, 1986', is on the top row marked in red

Edit, index, archive

Sophie Wright and photographer **Chris Steele-Perkins** of Magnum discuss the re-release of the stunning volume *Magnum Contact Sheets*. They talk to **Oliver Atwell**

Sophie Wright

Can you tell me the role you played in putting together *Magnum Contact Sheets*?

 There was a small working group of us, including Martin Parr, who, of course, has a heck of a lot of experience putting together photography books. Magnum and Thames & Hudson, which publish the book, thought about curators we could work with to edit the book, and we were very keen to work with Kristen Lubben. Kristen and I were essentially the project managers of the book.

Why did Magnum feel it was important to put together *Magnum Contact Sheets*?

 We were conscious of the fact that the archive of analogue images here in the London office of Magnum – I’m talking specifically of silver gelatin prints – had slipped into history somewhat. The archive is still a massive resource and London is the only Magnum office that still has its archive on-site. The New York office sold its print archive and it now sits in the University of Austin in Texas. In Paris, there has been a recent programme of recovery of prints from agents and newspaper archives to reconstruct its own archive.

Perhaps more than that, the book was a way of marking a shift in photographic practice. The contact sheets within the book are a good educational tool, specifically in terms of communicating how many of the iconic images within our

archive were produced. The book really has a multiplicity of uses – a marking of the shift from analogue to digital photography, and the changes in Magnum’s practice.

What was the selection process for the contact sheets that are included?

 We asked each photographer for three examples of their work. We didn’t just want the iconic images. We also wanted ones that were less well known and that had interesting stories behind them.

When we set out to do the book, we really weren’t sure how many photographers would agree to take part. We thought perhaps we’d get 50, but we ended up with around 70. Some weren’t able to be included because of their particular methods of working. For example, Harry Gruyaert stood up at a meeting and said he wouldn’t be able to participate because, unfortunately, he’d thrown out all his intermediary images.

We also stretched the definition of what a contact sheet was. Thomas Hoepker’s 9/11 contact (right) was built from slides, for example.

It seems significant that you’ve omitted digital work from the book.

 We actually feature Mikhael Subotzky at the end of the book. His sheet is a screengrab from a digital editing program. So while we have a digital element in there

we couldn’t go too far, and the very nature of a contact sheet is tied up so intrinsically to the traditional process of film photography. That’s particularly important when you look at the pencil markings on the contact sheets. They show the photographer’s voice within the process of editing.

Looking through a photographer’s contact sheets in many ways feels



Thomas Hoepker's images of 9/11, Brooklyn, New York

like peeking into someone’s closet. It seems quite private. Was anyone particularly precious about not wanting their work seen in such a naked way?

 There was a handful. For some, Magnum is still a bit of an ivory tower.

There’s still some mystery involved concerning the modes of a photographer’s output and many photographers are happy to keep it that way.

Henri Cartier-Bresson was a good example of that. While contact sheets were certainly important in the process by which he assessed people applying to become members of Magnum, he was incredibly protective of his own. A person who talks about the decisive moment is obviously going to have an interest in hiding the indecisive moments.

Martin Parr actually has a copy of Henri Cartier-Bresson’s book, *The Decisive Moment*, where Cartier-Bresson had written something to that effect. He was very aware of his own myth-making.



'Contact sheets allow other photographers to look through them and glean insight from the working process of others'

Chris Steele-Perkins

Can you define for me what the purpose of a contact sheet should be?

 Quite simply, it's to have a visual means of seeing what you have taken photographically. A contact sheet is a record of what you've done in a project.

Looking through the book, there's a historical and archival value to these artefacts. Is there a risk we will lose that now the parameters of photography have shifted to digital?

 I think so. There's an analogue reality to a contact sheet, in that it's a piece of paper with a series of images on it. This can, of course, be achieved digitally, but it's not quite the same. With the sheet you're screwing up your eyes, getting your face close to the contact sheet and using a loupe to peer at each image. That physical interaction is crucial to the contact sheet.

Were you concerned about people seeing the working process behind your images?

 Not really, because we all selected the ones we were OK with being shown. I have plenty of embarrassing contact sheets, I'm sure, ones that I'd be less than happy showing to people. But the ones of mine featured in the book include an iconic shot. Even if the rest of the shots were less than appealing, I still have a great image to make up for it.

Contact sheets are more than a photographer sitting down and learning from their mistakes. They also allow other photographers to look through them and glean insight from the working process of others.

Contacts sheets are a sort of artist's sketchbook. When I started out, I'd look through contact sheets. In the Magnum office in Paris, there was a large archive of photographers' sheets. There was a bed in the office, and every so often I'd stay there and paw through the work. It was very useful. You could see

the images the photographer or editor had ignored and the ones they'd selected. That engagement can now carry on with this book.

AP

Jonas Bendiksen's project portraying a community living downwind from Russia's main spaceport, Baikonur, with the chosen image 'Satellites, 2000', shown right



© JONAS BENDIKSEN/MAGNUM PHOTOS



© JONAS BENDIKSEN/MAGNUM PHOTOS

Chris Steele-Perkins is a multi-award-winning photographer. Chris joined the Magnum agency following the release of his first book, *Teds*, which was published in 1979. He is currently teaching a course at the London College of Communication (using *Magnum Contact Sheets*) showing students how a documentary project can be developed from start to finish. www.chrissteeleperkins.com. *Magnum Contact Sheets (Compact Edition)* by Kristen Lubben is published by Thames & Hudson, price £45

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LETTER OF THE WEEK

Tight budgets

Nigel's reply to Ken Westmoreland's letter in AP 23 August seemed to miss the point Ken was making – Leica M8 bodies for £1,000?

I am an amateur photographer (and AP reader) of 44 years' standing, and a user of 110mm and then 35mm film cameras over this time. Having first read reviews on various DSLRs, I brought my first one, a Nikon D70, about four months ago, for £75 from eBay. I then brought a Nikon 18-55mm DX lens for £62 second-hand, trading in other goods to do so. I was so pleased with the photos I took that I decided to upgrade to a second-hand Nikon D80, trading in my D70 and other goods to pay for it.

The point I am trying to make is that it's doubtful some of us will ever be able to afford a camera costing hundreds of pounds, let alone justify paying that amount in relation to income and the cost of living. Some of us can only afford to buy your magazine occasionally (even though it's the cheapest and best). I declined buying one issue due to the fact I needed the money to purchase a second-hand CF memory card for my D70.

I can't help feeling that if

you did an issue on 'Starting digital photography on a budget' or 'Browsing the internet for DSLR cameras and lenses on a budget', it would sell well.

Mervyn Benton, West Midlands

Whether you have £5,000 to spend on a camera or £50, I'm sure we all agree that the most important thing is getting out and taking images. A more expensive camera doesn't make you a better photographer, and as I recently wrote, I'm still using a seven-year-old Nikon D300 on a regular basis – a camera that was over £1,000 new, but is now a third of the price. We cover a lot of second-hand equipment in AP, in fact next week we have a supplement dedicated to second-hand lenses. So while, as Nigel said, we have many readers that will spend large amounts on camera equipment, we try and make sure that AP is inclusive of everyone, regardless of budget. I hope this 16GB card for your D80 means you can keep buying a few more issues of AP

– Richard Sibley, deputy editor



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Demonstrably wrong

I read John Moore's email (AP 30 August), relating to refilling printer cartridges, with some astonishment. Were he right, then refilling cartridges – either with bulk ink or with water – would not work and my present letter, written on my Hewlett-Packard printer using a water-filled colour cartridge and a bulk-ink-filled black one, would be blank. It is not. Furthermore, that no one would ever buy bottles of bulk ink – this is demonstrably incorrect. People do buy them and successfully use them.

I would suggest that John has permitted his kindly printer people to 'upgrade' his printer software – a big, big mistake. I would suggest that he should

reinstall his printer, although, if his installation CD necessarily requires that he grants access to his printer manufacturer, then his retreat may well be cut off – although in my case this is not so.

Dr Peter Kalman, London

A great camera

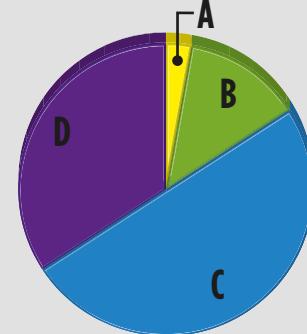
Well said, Richard! I enjoyed, and totally agree with, your article on the Nikon D300 (AP 9 August). I have had mine since 2008 and, despite using the D800 at work, I still reckon the D300 is superior for what I want.

Dudley, via email



The Nikon D300 – superior to the D800 for one AP reader

Thanks, Dudley! The D300 is a great camera with a few years still left in it. Proof indeed that more pixels don't always mean a better camera – Richard Sibley, deputy editor



In AP 23 August, we asked...

Would you ever buy old photographs from a boot fair or junk shop?

You answered...

A Yes, I do buy them regularly	3%
B Yes, I have bought them occasionally	13%
C No, but I would if I had the opportunity and the pictures interested me	50%
D No, I have no interest in buying other people's old photos	34%

What you said

'The nearest I have come to this is buying a couple of pictures on eBay'

'Would I buy? Yes, if the subject interested me. Have I bought? Never'

'I've never bought photos at a car-boot sale, but only because I've never found any!'

'I often buy old photographs, pictures and paintings from car-boot sales, junk shops and charity shops, but only for the frame they are in'

'If I liked the photograph, then yes, I would buy it... as long as it was cheap enough'

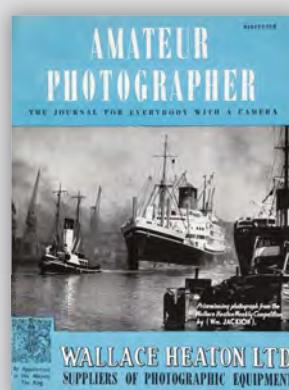
[Join the debate on the AP forum](#)

This week we ask

Do you look forward to Photokina?

[Vote online](#) www.amateurphotographer.co.uk

Guess the date



Win! Every week we post an old AP cover on our Facebook page and all you have to do is guess the issue date (day/month/year). The person who is closest to the exact date wins a year's digital subscription to AP, worth £79.99. To guess the date of this cover (above), head over to www.facebook.com/Amateur.photographer.magazine. Forum members can also enter via the Forum.

The 23 August issue's cover was from 8 August 1981. The winner is Nema Coggon from our Facebook page, who was the only person to guess the correct date.

Aspirational and inspirational

I am a long-time reader and indeed fan of *Amateur Photographer*, which has been an inspiration and has provided good technical support and very useful technical reviews. I've always recognised AP's readership is a broad church and that some weeks are more interesting than others.

I'm not a fan of infrared, Lomography, or even b&w particularly, but many people are, so I'll wait my turn.

I also recognise that our photography must be aspirational as well as inspirational. I have come to terms with my many limitations as a photographer. I think I'm technically competent: I certainly understand how to expose and compose a good shot. Some, I think, are even good shots – but I am not very creative, so many of my shots are run of the mill.

However, I have noticed a trend in AP for the headline articles to include 'amazing shots' taken in Yosemite National Park, Iceland, on K2 mountain in Pakistan, and of humming birds in Ecuador, Egyptian vultures, and elephants in Thailand. Now, even with my limited creativity, I think I could probably summon up some decent shots in those locations. I want

inspirational pictures of the flatlands of South Yorkshire! **Stuart Taylor, via email**

We always try to keep UK locations and wildlife at the core of what we do. In fact, we have a guide to the best places in Britain to take photographs coming up in October. However, we like to see amazing images regardless of where they are taken, and also be inspired by some of the stories and adventures behind the photographs.

The world is more accessible than ever before, and it is possible to travel to many of these locations that were previously the preserve of those who worked for *National Geographic*. And having been to Iceland, I can assure you that there is much more to getting a great image than just being there and pressing a button. I got lucky with the light in a few of my shots, but managed to make even the most amazing location look quite dull in others.

So while the location helps, light, weather, time, choice of exposure, framing and editing mean that everyone has their own interpretation of that scene, with some better than others – Richard Sibley, deputy editor

Buying old photos

No, I have never bought an old photo (see poll on page 21), but I probably would if I actually found one I liked. Apart from those featured in AP, 75% of the pictures I see on a daily basis are screen-based, and the other 25% are advertising on products, billboards and fliers. The printed image has almost made itself invisible to me, because it has been so rammed into advertising. It's now something to glance over rather than be pricked by, then studied, and picked up and purchased. If I were ever to chance upon an Ansel Adams print for a fiver at a boot fair, I would probably glance at it and move on, totally unaware there was even much of a picture there in the first place.

Atavar, AP forum

My brain is also conditioned to ignore all the images I see every day. Now, it takes a really incredible shot to stop me in my tracks. As for buying photographs, I'd need a personal attachment to the print or negative to convince me to part with my cash. However, I do feel it is important that these old images are preserved. They offer a glimpse of the past that may otherwise be lost to future generations – Richard Sibley, deputy editor

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Printed in the UK by Polestair Group

Distributed by Marketforce, Blue Fin Building, 110 Southwark Street, London SE1 0SU. Tel: 0203 148 3333

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In next week's issue

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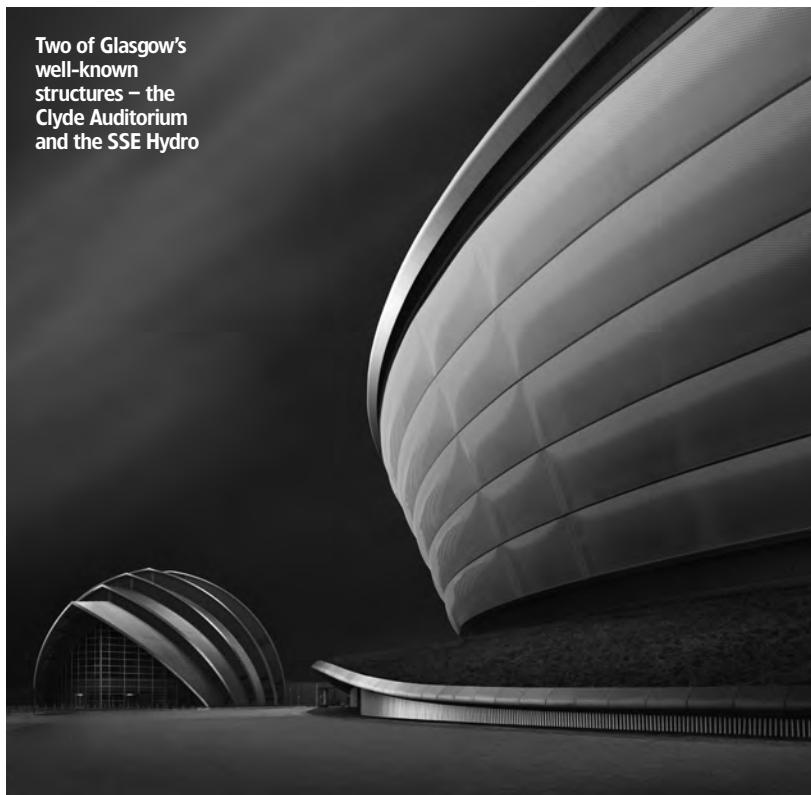
With his set of eight stunning fine-art images of buildings in Glasgow and London, **Billy Currie** has taken the coveted first place award in the 2014 EISA Maestro Photo Contest. He talks to **Jade Lord**

Billy Currie's 2014 EISA crown is quite an achievement. However, it's perhaps all the more impressive when you consider that he only turned his lens to photographing architecture just over a year ago. An IT contractor by trade, Billy had long been shooting a variety of subjects, from landscapes and seascapes to long-exposure images and nature photography, in both colour and mono, from the moment he owned his first digital

SLR. Architecture photography is something fairly new to him, but Billy says it is his computing background that has played a huge part in propelling him to succeed in shooting this subject matter.

'Having a thorough understanding of my camera and of post-processing is a big help,' says Billy. 'I know I can shoot in conditions that my friends can't because I can retouch images to a much higher standard, and that comes from my knowledge of computers. Therefore, I found

Two of Glasgow's well-known structures – the Clyde Auditorium and the SSE Hydro



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Billy says the Lloyds Building, in the heart of London's financial district, is one of the most stunning structures he has photographed

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➤ I could easily change to shooting architecture because I understood Photoshop and how to use it to maximum effect. I didn't need to change the skill I had with using my camera – I haven't changed the way I use my camera for the past five years. It all comes down to understanding what I can do with my image on the computer.'

Inspired to shoot architecture after watching videos of how Dutch photographer Joel Tjintjelaar creates his black & white architecture photographs, Billy quickly realised that it was simply a matter of applying the Photoshop techniques that he already knew to this new

subject matter. Some purists might argue that using Photoshop to create a better image is unnecessary if you can get it right in-camera, but Billy stresses that cameras are unable to fully capture a realistic image, even with the help of filters or HDR techniques to balance exposure.

'Cameras have only half a dynamic range: if you expose for the ground the sky will burn out, while if you expose for the sky you will lose the ground,' says Billy. 'Photographers can get around this by using graduated filters, but you then start to artificially darken parts of your image. Similarly, HDR can often leave halos around the highlights,

An impressive shot of the towering skyline of London's financial district

so I use Photoshop to hand blend the contrast within my images to produce a realistic scene.'

Control in camera

Of course, Photoshop is just the end result in the image-making process, as first you need to capture a decent image in-camera before you can even begin to edit it.

Billy shoots with a Canon EOS-1D X and three zoom lenses: the 16-24mm for landscapes, wideangles and long exposures; the 24-105mm, which he uses for approximately 85% of all his shots; and the 100-400mm for nature photography. He also has a number of fixed prime lenses, including a tilt-and-shift lens. Billy says it is the tilt-and-shift that is essential for getting rid of distortion and correcting perspective within his architectural images.

'If I'm shooting from the top of a building looking down into the streets with a normal 24mm lens, I'd need to point my camera 45° down to see into the streets, and every one of those buildings would be curving,' says Billy. 'But with the tilt-and-shift lens, my camera can remain straight while the lens points down. Therefore, every single building is perfectly straight. It's very difficult to achieve that look in Photoshop without a lot of hard work.'

With the perspective under control, Billy's favoured composition of a building framed against a backdrop of expansive sky is given an extra dimension with the use of cloud movement to add depth and drama – something that can't be

WHY BILLY IS DRAWN TO BLACK & WHITE PHOTOGRAPHY

'YOU CAN be much more artistic and creative when working in monochrome,' says Billy. 'I always shoot in raw, but I set my camera to display images in mono so my preview in live view shows me roughly what it is going to look like in black & white. It means that when I get home I still have all the original colour data.'

'You can be more creative and push contrast much harder with mono images than you can with colour. If you push the contrast on a colour image, it skews the colour, because when you intensify light it intensifies the colour. You can correct this, but it's hard to make the image look natural.'

'But if you strip the image of colour, you can push those tones all the way from white to black without the worry of skewing the colour. You just have to watch that you don't go too far with your editing.'

'You've got to pay particular attention to the contrast of black & white images. If a picture has got a real range of tones edited in a tasteful way, it can work really well.'



One of the many stunning buildings in San Francisco, California, USA



HOW THE WEATHER INFLUENCES BILLY'S SUBJECT MATTER



Apart from shooting architecture photography, Billy's portfolio also contains a varied mix of colour landscapes, low-light colour photography, minimalist mono images, and nature and wildlife photography. How he came to shoot a broad spectrum of subjects has been entirely down to the weather.

'I've never tried to decide what subject matter to shoot, because the weather doesn't always play ball,' says Billy. 'If you have to fight the weather, you're always be facing an uphill battle. I'd often wait until a Friday night

to get the forecast for Saturday, and that would influence what I shot the next day.

'If sunshine as forecast, I would get up and shoot a lot of landscapes until the sun got too harsh, whereas if it was going to be windy and grey I'd do a lot of long exposures. I always go with an open mind, as the weather and resulting light dictate whether I have a long or short exposure.'

'The weather even affects whether I shoot in colour or mono, as different lighting conditions suit different styles of composition and exposure. Dark

clouds in the sky with some sunny spells coming through is the ultimate type of weather for me as it's stunning for colour landscapes, so I'll look for big foregrounds with mountains in the distance. Conversely, big areas that are lit up by the sun give too much contrast, so this won't work well for black & white or long-exposure images. For this type of photography, flat and dull light excels, and I'll then look for a more minimalist composition. If I'm near the coast, really windy with choppy waters is perfect for long exposures.'



A very ordinary building just off Bothwell Street in Glasgow, but when viewed from the right angle it has interesting features

achieved with post-processing. With his camera mounted on a Gitzo tripod, Billy experiments with different ND filters that enable him to use long exposures to create patterns and lines from moving clouds.

'I have 3, 6 and 10-stop ND filters and use them individually, depending on what level of exposure I need,' explains Billy. 'However, I recently bought a 16-stop filter and it's amazing – it means that even in the middle of summer, on a sunny day, I can get up to 16min exposures.'

'The exposure I set depends on the level of cloud coverage. For example, if you have fast-moving clouds and go too long on the exposure, everything will just go flat, so sometimes they need only 15-30secs to keep their definition. Yet on calm days, with light, fluffy clouds that are moving quite slowly, a 15-30sec exposure can leave them looking smudged, and it's quite off-putting, so a much longer 12min exposure will capture the cloud going across the whole frame.'

'Of course, clouds often move in different directions, so it's not until you do a really long exposure that you can see the lines and patterns they

make when moving in the sky. You've got to experiment to try to see what patterns are formed. It's only then that you can get an unusual image.'

Fine-tuning in Photoshop

It's Billy's meticulous attention to detail and fine-tuning in Photoshop that see his images truly come to life, taking them from standard photos to fine-art prints that replicate charcoal drawings. And there are no fancy filters or Photoshop tricks involved: Billy edits his mono images using an extremely refined version of the traditional darkroom dodge-and-burn technique.

'I open my image in Lightroom and process it with a black & white conversion that suits the image,' he says. 'Then, it's just a case of working with the tones and contrast. That's all there is to it: when you strip out colour, the only thing left is contrast. Depending on what it needs, I'll work on each individual area of the photo to get the contrast just right.'

'A complex architecture picture can take up to 20 hours to edit, because I work on every individual building on its own. I zoom in at 400-500% so I can select every building and work on

it so the tones and contrast are just right. Then I'll move on to the next part of the photo. It's straightforward, but incredibly time-consuming.'

Changing opinions

Billy wholly concedes that other photographers, particularly those from a film background, are very suspicious about using Photoshop and don't understand why you need to use it. He currently runs workshops that teach others how to get the most out of shooting landscapes and using Photoshop to edit. All his attendees leave enlightened.

'I explain to my students the limitations of a camera and how it can't capture a full dynamic range. Even if you want to recreate reality, most landscapes photographers will use graduated filters and darken the tops of mountains, creating an unrealistic photo, as mountains don't have dark tops,' says Billy.

'With Photoshop, I can take an image and deal with that dynamic range through dodging and burning, thus leaving a mountain looking realistic and creating a natural-looking photograph. When I show how much Photoshop can be used to make an image look realistic, and show how it's impossible to do that with a camera, people are hooked.'

'Photographers start off being very suspicious, but after the workshop they are enthused, as they realise post-processing can be the key to great photography.'

To see more of Billy's images and learn more about his courses, visit www.billycurriephotography.co.uk. Turn to pages 38-41 to see images from the second and third-placed Maestro winners

AP



Classics Revisited

Nude, London, 1952

by Bill Brandt

Phil Hall and **Andrew Sydenham** look to recreate one of **Bill Brandt's** extraordinary female nudes

One of the most influential and acknowledged masters of 20th-century photography, Bill Brandt produced a wide-ranging document of his adopted home of Great Britain.

While most photographers' reputations are built on a specific genre, Brandt's body of work can be more characterised by the images' often brooding atmosphere, as well as his desire to experiment.

His work demonstrated mastery of social documentary, portraiture, landscape and nudes. It's this final subject matter that he most wanted to be remembered for. In 1944, he found his creative breakthrough using a mahogany and brass 1931 Kodak camera with a wideangle lens. Normally used by the police to record crime scenes, its ability to close-focus allowed Brandt to capture distorted body shapes.

That was just part of the story, with Brandt manipulating his negatives to such an extent in the darkroom that his prints rarely displayed any middle range, with stark black & white tones present. Brandt would argue that 'photography is still a very new medium and everything is allowed and everything should be tried and dared... Photography has no rules. It is not a sport. It is the result that counts, no matter how it was achieved.'



The original

'Nude, London, 1952'

Bill Brandt

One of Brandt's most famous images (see left), it illustrates just how much of an influence his short period with Man Ray had on him, and shows off his eye for the surreal. It's a dark, complex image with strong graphical elements, thanks to the placing of the arm and the sculpting light falling on the face. We can't forget, however, that Brandt's masterful printing is likely to be just as much at work here, resulting in an extraordinary nude image.

Our version

To go some way towards replicating Brandt's Kodak scene-of-crime camera, we've shot with a Canon TS-E 24mm f/3.5L II lens to provide a subtle tilt-and-shift quality to the image (see right). To achieve our lighting, we've used two lights: a snoot directed at our model's arm and an Elinchrom Mini Spot Lite to isolate her face and drop everything else into black.

FURTHER READING

Brandt Nudes: A New Perspective

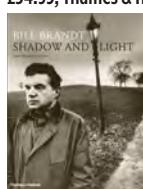
£45, Thames & Hudson, 2012



For the first time, two of Brandt's most famous books, *Perspective of Nudes* (1961) and *Bill Brandt Nudes* (1980) have been brought together in this beautifully produced single volume.

Bill Brandt: Shadow and Light

£34.95, Thames & Hudson, 2013



Featuring more than 160 duotone reproductions, *Shadow and Light* is a full-scale examination of Brandt's career and printing technique, offering a perfect introduction to his striking work.

Bill Brandt: A Life

£13, Stanford University Press, 2004



This book sees Paul Delany trace the details of Brandt's life in thorough detail and looks at how these events affected his work, supported with reproductions of his images, some previously unpublished.



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HOW WE RECREATED THE PICTURE



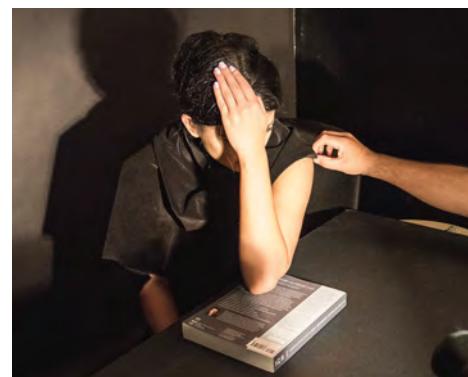
1 Backdrop

We need a completely black set – this requires a black background and then two spill kill reflectors, one either side of our subject, to soak up any unwanted light. One light is directed at the model's arm with a snoot, while the other light has a spot modifier attached to it, and is directed at the face.



2 Tilt and shift

Though it's very subtle, if you look closely, you'll see an element of blur in the bottom left and top right of the image. To mimic this, we're shooting with a wideangle 24mm tilt-and-shift lens, adjusting the parameters until we're happy with the look, though it would be possible to create a similar effect in Photoshop.



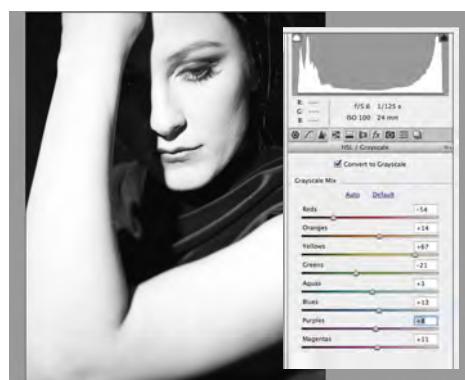
3 Posing

In the original Bill Brandt image, the model is holding her hand fairly flat but with the thumb tucked in – this is the key element as the way the light falls will affect the shadow that is cast on the nose and mouth. To achieve a clean separation between the face and arm, a piece of black fabric is required.



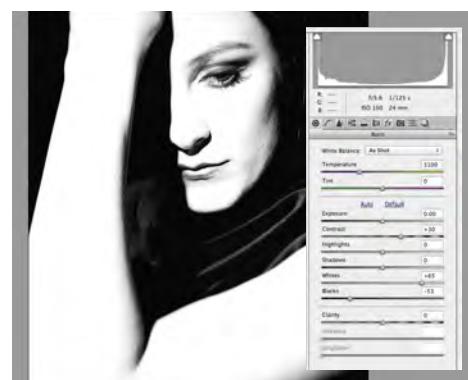
4 Crop image

With the shoot complete, it's time to look at what has to be done to the image. Our shot needs to be cropped, which we'll do in Adobe Camera Raw. We'll select the Crop tool from the menu bar along the top left of the screen, and then make our crop of the image – using Normal from the drop-down list of options.



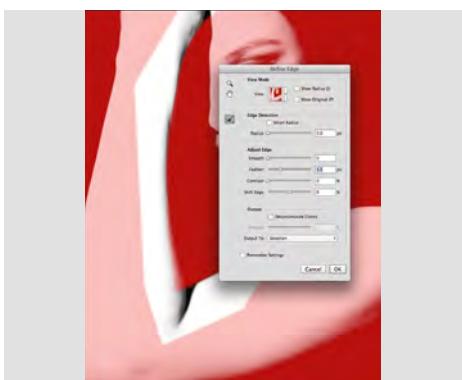
5 Convert to mono

To convert the image to black & white, we'll go to the HSL/Grayscale tab and click on the Convert to Grayscale option. To make the lips stand out more prominently, we'll knock the Reds back to -54, and to bleach out the skin tones further and intentionally lose detail there, we'll increase the Yellows to +67.



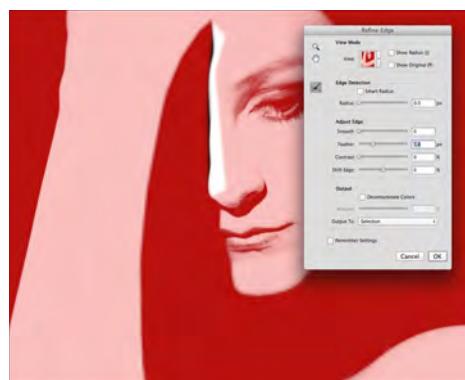
6 Main adjustments

Clicking back onto the Basic tab, now we'll look to increase the contrast and block out the blacks and whites. To start with, we'll take the Blacks slider down to -53 and push the Whites slider up to +65. Finally, we'll boost the contrast to +30 to get an image that we can fine-tune in Photoshop.



7 Define arm

There's still some fabric visible between the model's face and arm, so we'll simply brush over that with a black brush. To achieve a more defined separation between the arm and the background, we'll use the Polygonal Lasso tool to make a selection along it, then apply a Feather of 5.5px.



8 Brush

Using the Brush tool, we'll brush along the arm with a white brush to tidy up the edge and make it more defined. We'll then repeat this step with the model's nose – making a selection and feathering as before, before brushing over it to sharpen it up. The nose and eye now need to be lightened.



9 Dodge and smooth

We'll use the Dodge tool to do this. With the Range set to Shadows and Exposure at 80%, we'll brush over the nose and eye to soften their prominence in the shot, to make it as close to the original as possible. We'll also gently brush over the right side of the face in order to lighten the model's cheek a touch.



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ET-2204 / E-20	154 cm	1.72 kg	12 kg	19-28 mm

*Height and Weight include Ball Head

ET-2204 Carbon Fiber

3 Leg angle Positions

Folds up 180°

Mount Fuji Shadow

By Kris J B

Kris J B discusses perseverance when trying to get the perfect shot and the perils of sharing your images online. He talks to **Jade Lisa Severs**

Having been living in Japan teaching English, I'd made a habit of climbing Mount Fuji once every year. On the third time, I decided against photographing the sunrise and instead walked around the crater to see what I could find. That was the first time I saw the shadow. I only managed to get a rubbish shot of it, which was incredibly disappointing.

So in 2012, my final year in Japan, I set off to climb the mountain again, just to get that shot of the shadow. Mount Fuji is notorious for being hidden in the clouds, and in the past I've tried to shoot the mountain itself but failed because of cloud coverage. I once woke at 4am, hiked to the perfect spot across the lake to shoot it and was greeted by a wall of cloud!

Fortunately, on all four occasions I climbed it, I always had really good luck with the weather, and on that final climb I had the best weather, with no clouds in the sky.

We began ascending at 1pm, stopping at the 8th station to sleep at 10pm, then waking at 2am to begin the final slog to the peak. I reached the other side of the crater at 4am, where I had to wait in the freezing cold

till about 5am for the shadow to reach as far as it would. I was worried about capturing this, as the shadow would diminish very quickly due to the angle of the projection. That and making sure it was clearly defined, as its definition would be set by the weather that morning. Fortunately, I had the luck of the draw on that one.

Despite that side of the crater being the highest spot on the mountain, I was the only person there with a professional camera. Most people were shooting the view with their smartphones. I'd brought along all my photographic gear and a tripod, but not much water, so that shows you what sort of climber I am!

Despite taking the image two years ago, I recently decided to share it on the community sharing website Reddit. I was having a creative slump and thought I could use a bit of validation on my photos, so I posted it and it hit the number-one spot on the site, peaking at 6,500 'upvotes' (likes).

However, I wasn't prepared for how quickly my image would be reposted by other content sites without anyone asking for my permission or crediting me. I was upset that my image was



being shared and stolen at first, but a fellow photographer got in touch and said this is part of sharing your images online and you can never stop it. You could dedicate 24 hours of your time tracking down all the websites that have used your image without permission, but it's a losing battle and in the end it brings you exposure.

A lot of people have called me naive, and I would agree, but since I first shared the image on Reddit a lot of good things have come from it and I'm still reaping the benefits. I've gained many new likes on my Facebook page, garnered a lot of good word-of-mouth and lined up a few paid photography gigs over the next year and a half.



Kris J B

Kris J B is a Kent-based, part-time photographer. He relocated to Japan as an English teacher in 2009 and discovered his passion for photography. Since then, he has won various competitions, returned to England and is preparing for his first UK exhibition, which will be held in late 2014. See more of his work at www.krisjbphotography.com and www.facebook.com/kjbshoot



Despite my initial anger and frustration at my image being shared without permission, I don't regret not watermarking it. I don't think the image would have been shared to anything like the degree it has if it had been watermarked, particularly as Reddit doesn't like self-promotion. After all, the site is all about sharing. A watermark

certainly has its place, but if you're just sharing an image I think you've got to trade the risk of it being stolen against the exposure you will get.

I can understand why people like the image so much as the shadow of the mountain is such an unseen sight, but I admit that not much thought went into taking it. To this day, I still

don't think it's one of my best images: I was there, I snapped it and that was that. It's more the spectacle than the photo itself, which is fine. However, I was totally prepared to capture it, unlike on my third ascent. Like any great landscape image really, it's the result of preparation, perseverance and a lot of luck.

WORKING WITH HDR

SHOOTING with my Canon EOS 7D with a 15-85mm lens, I set my focal length to 15mm in order to get the angle wide enough to fit everything in. I used a tripod, with my camera set to ISO 100, f/8 and a shutter speed of 1/16sec. I also shot multiple exposures to create an HDR image as I could see I wasn't getting enough detail in the sky or the shadow.



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Reader Portfolio

This week we look at the second and third-placed EISA Maestro Award winners



EISA theme 2014-2015: Architecture

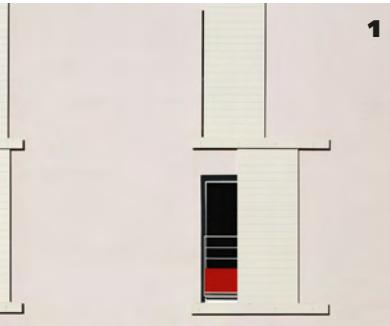
THE WINNER of first place for 2014-2015's European Imaging and Sound Association Maestro competition is Billy Currie from the UK. You can read an interview with him on pages 24-29 to see how he achieved his atmospheric architecture images. Billy wins €1,500 and the EISA Photo Maestro 2014 Trophy. In *Reader Portfolio* this week, we present the second and third-placed winners. Eric Dufour

from France takes second place, and he wins €1,000 and the EISA Photo Maestro 2014 Trophy. Third place has been awarded to François 'Sus' Bogaerts from Belgium. He wins €750 and the EISA Photo Maestro 2014 Trophy. All prize winners will be invited to the EISA Award Ceremony, to take place on 5 September 2014 during the International Funkausstellung (IFA) in Berlin, Germany. For more information, visit www.eisa.eu/maestro.html.

Eric Dufour, France



'In my constant search for aestheticism, I like to hunt out curves, lines and diagonals, play with symmetries and pinpoint repetitive motifs,' says Eric. 'I am attracted by graphic, geometrical forms, subjects with a dominant colour and specific minimalist atmospheres. I particularly like to photograph simple things that arouse emotion and express concepts without superfluous content. Over the past few months, my work has gravitated towards more colourful, graphic subjects – this probably springs from the need for a little gaiety in our gloomy world.'



Windows

1 Eric has picked out a pocket of interest in this seemingly mundane scene – a block of red on the window balcony
Canon EOS 5D Mark II, 70-300mm, 1/1000 sec at f/11, ISO 250

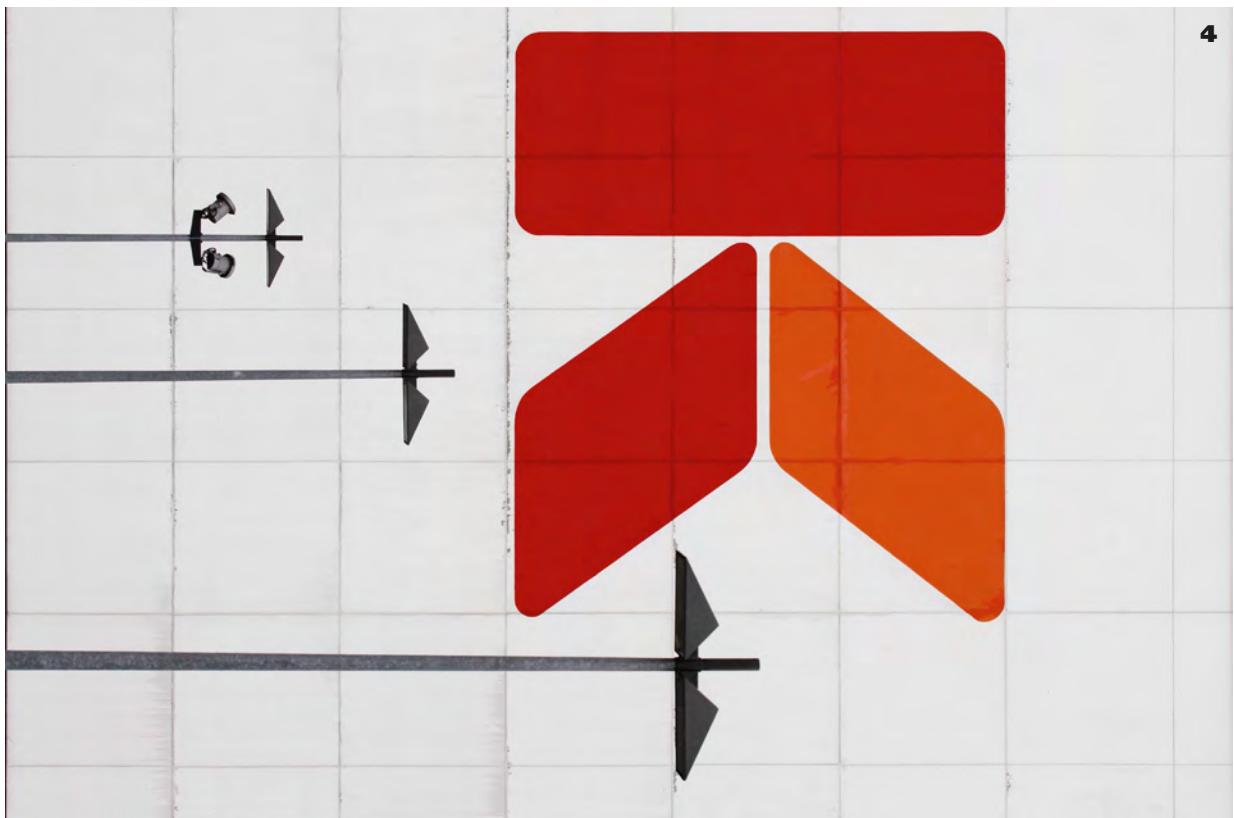
Carte Perforée

2 Eric has identified a visual simile in this location: translated into English, the image title means 'Punch Card'
Canon EOS 5D Mark II, 70-200mm, 1/400sec at f/7.1, ISO 320



Ørestad City, Denmark

3 This is another example of Eric's ability to identify the strengths in simple compositions. The vibrant colour is a real bonus
Canon EOS 50D, 70-200mm, 1/400sec at f/8, ISO 200



4

Etude de K
4 Eric's decision to rotate the image to the right has emphasised the formal graphic qualities of this scene
 Canon EOS 50D, 70-200mm, 1/200sec at f/8, ISO 200



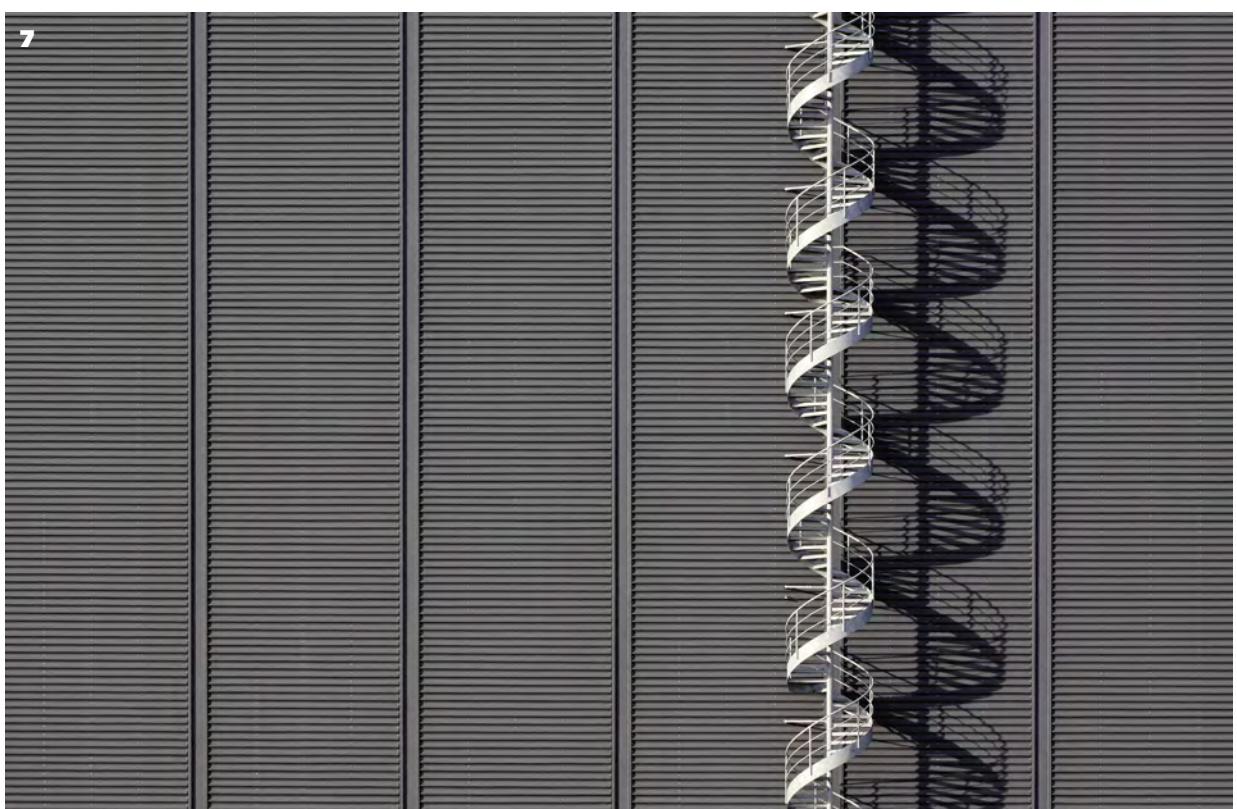
5



6

Industrial Design
5 It's the simplicity of the scene that is key here. Just three elements (camera, door and wall) are enough to create a visually arresting and graphic composition
 Canon EOS 50D, 70-200mm, 1/100sec at f/9, ISO 160

Cahier d'écolier
6 Eric has again found a scene that suggests something else altogether. In French, *cahier d'écolier* means school notebook
 Canon EOS 50D, 70-200mm, 1/125sec at f/9, ISO 200



Notebook

7 While the staircase is the subject of this image, it's actually the structure's shadow that is creating overall balance within the composition
 Canon EOS 50D, 75-300mm, 1/250secs at f/8, ISO 200



Zeelandbrug

1 Zeeland Bridge is a popular location for photographers visiting the Netherlands due to its strong graphic structure and atmospheric surroundings

Canon EOS 5D Mark III, 28mm, 151secs at f/13, ISO 50

1



Up

2 While it's hard not to be almost overwhelmed by this image, it certainly is captivating. The interaction of colours and form are difficult not to fall in love with

Canon EOS 5D Mark III, 24-105mm, 1/20sec at f/5.6, ISO 400



3

Staircase

3 This dizzying perspective lends an abstract quality to an everyday scene

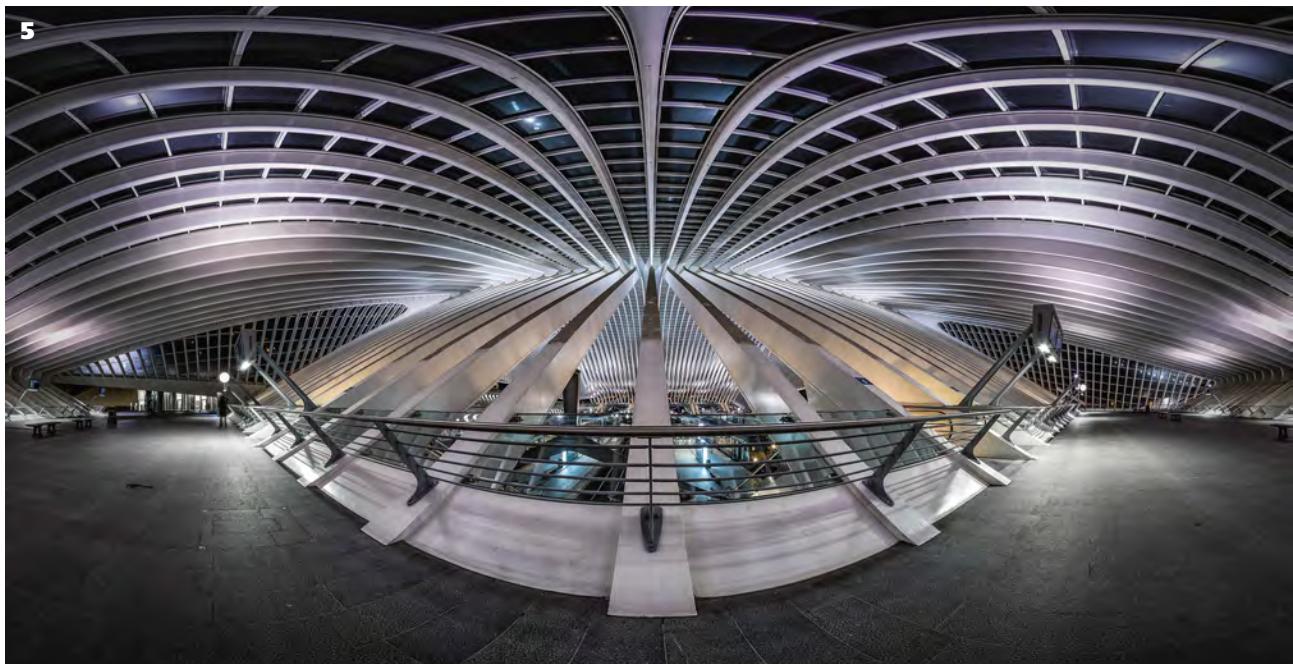
Canon EOS 5D Mark III, 17mm, 1/90sec at f/9.5, ISO 800

Wentletrap

4 The word wentletrap originated in Dutch and means spiral staircase. Here, François has shot the staircase in such a way that it appears to be a horizontal tunnel

Canon EOS 5D Mark III, 24-105mm, 6secs at f/13, ISO 100

4



5

Tentacles

5 Using such a wideangle lens has revealed the overwhelming scale and geometry of this intricately designed location

Canon EOS 5D Mark III, 8mm fisheye, 2secs at f/5.6, ISO 100



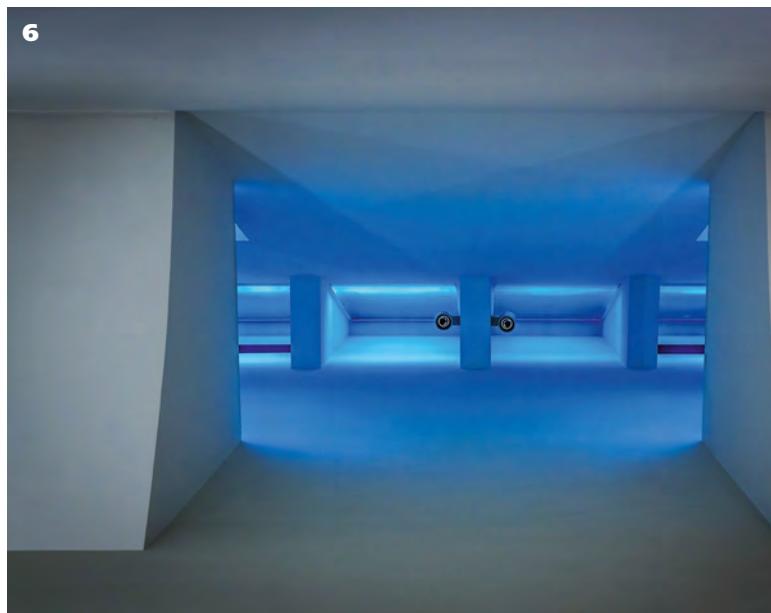
François 'Sus' Bogaerts, Belgium

 From an early age, François became interested in capturing images, at first with a film camera. His first digital camera was a Kodak DC20. His approach to photography has evolved over the years. 'On my first trip to Iceland in 2006, with three friends from my photo club, we were just snapping away at anything we saw. This year, I returned for the sixth time and I had previsualised every image I wanted to make.'

Eyes

6 François clearly has an eye for capturing colour, and, more than that, he has the ability to draw out the more unusual aspects of locations

Canon EOS 5D Mark III, 24-105mm, 1/15sec at f/5.6, ISO 400



Blue Hour Reflections

7 This is a stunning location, one full of beautiful light and colour. The still water containing the perfect reflections really caps it all off

Canon EOS 5D Mark III, 17-40mm, 59secs at f/6.7, ISO 200

8



Automatic Diesel Station

8 This is a wonderfully observed taxonomic image, one that evokes the work of Ed Ruscha, and Bernd and Hilla Becher

Canon EOS-1D Mark II, 19mm, 8secs at f/8, ISO 100



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Evening Class

Photoshop guru **Martin Evening** sorts out your photo-editing and post-processing problems

Lightening without losing highlight detail

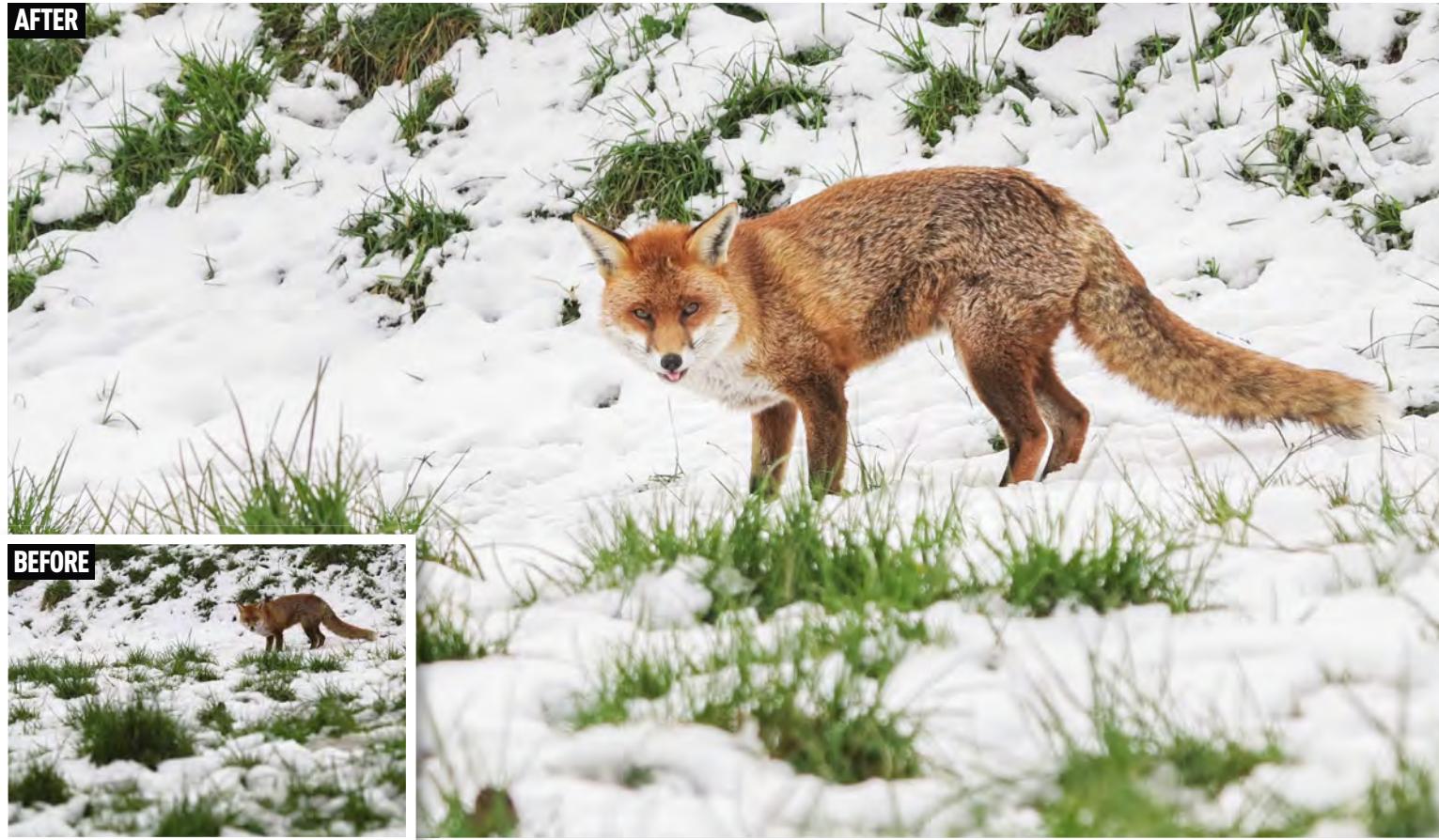
ALEX Harford has managed to capture a photograph of a fox, taken at the British Wildlife Centre in Lingfield, Surrey, that is sharp where it needs to be. As Alex says, he had just a brief moment to focus and get the camera pointed roughly in the right direction, just at the moment the fox was looking directly towards the camera. Consequently, the composition in the original is a bit awkward and the

metering was most likely thrown by the presence of so much snow in the scene. In situations such as this one, where you are shooting using an auto-exposure mode, you may want to set the exposure compensation on the camera to as much as +1EV in order that your auto-exposed images are closer to the correct exposure when shooting wintry scenes.

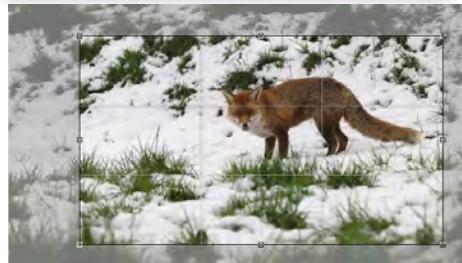
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AFTER



BEFORE

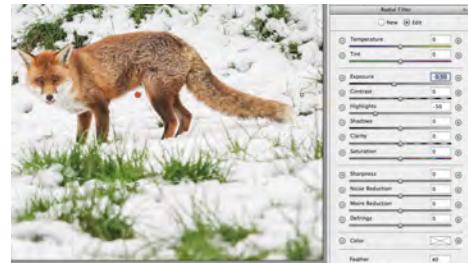


1 Crop the photo

First, the photograph needed to be cropped more tightly. To do this, I opened the JPEG original via Camera Raw and selected the Crop tool. I clicked and dragged to define the extent of the desired crop and clicked 'Enter' to exit the crop mode.

2 Lighten the exposure

The photograph needed a lot of lightening, so I applied a +1.15 Exposure adjustment. At the same time, I didn't want to lose any detail in the extreme highlights, such as in the snow, so I also applied a -100 Highlights adjustment. In addition, I added +25 Clarity and +10 Vibrance.



3 Darken the snow

I was now concerned that the snow might be blown out too much, so I added a Radial Filter adjustment (available in Camera Raw 8.0 or later) and applied an 'outside' adjustment to darken the Exposure for the areas outside the ellipse. I also reduced the Highlights further.

Adding extra space to an image



BEFORE

AFTER

THIS is a fabulous photograph where the action in this scene has been caught with perfect timing. Shot at a wide aperture, it is technically sharp on all the people while the background is uncluttered, plus it is well exposed. Paul Cooper informs us that his photograph was taken in the centre of Kosice in Slovakia using a Canon EOS 5D Mark II and 28-300mm lens. The composition is good, although I feel he has cropped just a little too tight in-camera. The final version (left) benefited from me adding a little extra space to the top of the frame so the overall composition feels more balanced.

1 Apply Basic panel adjustments

To begin with, I went to the Basic panel and lightened the image slightly using the Exposure slider. I also applied a hefty positive Shadows adjustment in order to bring out more detail in the woman who is dancing along with the Hare Krishna devotees. I also added a little extra Clarity and fine-tuned the Whites and Blacks sliders.



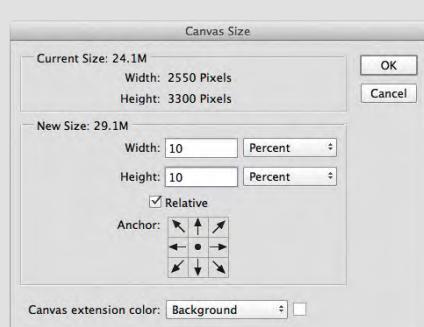
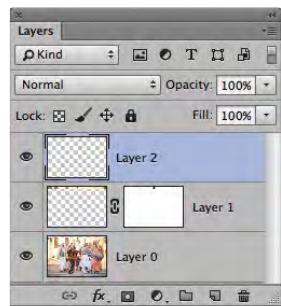
2 Apply HSL panel edits

The previous adjustment managed to lighten the dark clothing of the woman, but also overlightened the orange and yellow clothes of the devotees with whom she is dancing. To address this, I went to the HSL/Grayscale panel and adjusted the Luminance sliders as shown here, to selectively darken the Reds, Oranges and Yellows colours.



3 Extending the frame area

I then opened the image in Photoshop, where the following steps were rather too detailed for me to describe fully. Basically, I used the Crop tool to drag outside to add more image area at the top. I then made a copy selection of the top strip of the picture and used the Content-Aware Scale feature to stretch these pixels. Finally, I did some retouching to add the rest of the handheld bell that was cropped in the original.



Extending the canvas size

THERE are two ways to extend the canvas size of an image. One is to go to the Image menu in Photoshop and choose Canvas Size, then click in the squares to determine how much extra size is added relative to the original. Do you want to add more to the bottom, top or add more size equally on all sides? You can then choose whether to add exact amounts (in pixels or

physical units) for the final output size, or check the Relative box to add an amount relative to the original. Another method is to use the Crop tool. In crop mode, drag the handles outside the canvas size to add more pixels to the image. In Background layer mode this adds pixels filled with the current background colour. In Normal layer mode, it adds more transparency.

Martin Evening is a noted expert in both photography and digital imaging. He is well known in London for his fashion and beauty work, for which he has won several awards. Martin has worked with the Adobe Photoshop and Adobe Lightroom engineering teams over many years and is one of the founding members of a software design company. Visit www.martinevening.com



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Manfrotto Compact Advanced tripod

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Jon Devo tries out Manfrotto's latest compact tripod and finds that what it lacks in stability it more than makes up for in sheer portability

At a glance

- Sturdy lightweight aluminium tubes
- Foldable three-way head with tilt and panning motions
- Snap Locks on leg extenders
- Easily portable

MANFROTTO'S Compact Advanced tripod weighs 1.42kg and claims to have a maximum load limit of 3kg, however it's most suitable for a small DSLR or compact system camera with a medium-sized telephoto lens.

It features a clever foldable three-way head with tilt and panning motions that can be locked firmly in place at any angle up to 90°. The levers that control the head are large and sturdy while the tripod's leg extender locks snap open and closed. The legs are comprised of five sections and are constructed from an alloy metal that is lightweight but still quite hard. When fully extended, the tripod measures 165cm, with a minimum height of 44.5cm. There is no option to invert the central column for low-angle shooting.

Verdict

Manfrotto says this tripod provides great stability, although in use I found this claim to be a little optimistic due to its lack of weight. Yet the fact that it weighs so little makes it fantastically portable and this, combined with the tripod's intelligent design, will have real appeal for entry-level enthusiast photographers. As such, the Compact Advanced is one of the best tripods for this market.



Amateur
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Good Value
★★★★★

ALSO CONSIDER

Manfrotto Compact Action

£59.95 www.manfrotto.co.uk

Here, the head is controlled by a joystick and has photo and video modes. In video mode, movement follows a horizontal or vertical path. Photo mode sees the head move freely until locked. Full height is 155cm and weight is 1.16kg.



MeFOTO BackPacker Travel Tripod

£124.95 www.mefoto.com

The MeFOTO has a ball head and can be extended to 130cm from its lowest height of 43cm. It weighs just 1.2kg so is easy to carry yet can support up to 4kg. The head is compatible with Arca-Swiss plates and legs are twist-locking.



Velbon Sherpa 250R

£84 www.velbon.co.uk

The 250R extends to 162cm, has a three-way pan head with quick-release platform, and a gear-controlled elevator for adjusting camera height precisely. Weighing 2kg, this is possibly the least portable tripod here.



Out now

Expert reviews of the latest kit to look out for

Crumpler Banana Cube - M

● £39.90 ● www.crumpler.eu

IF YOU can forgive the slightly odd name, the Banana Cube is a neat little bag, with the largest M size perfect for a small DSLR or compact system camera set-up. Measuring 17.5 x 13.5 x 9mm inside, this is better suited to short walks rather than long excursions or hikes, unless you're also carrying a backpack. Other than a small DSLR camera and a spare lens, it will be hard to fit much more into the Cube, although there is storage for very small personal items, or batteries and memory cards inside the mesh pockets that line the flap. Inside the cube, the soft binder provided can be used to protect your camera and lens from rattling around and causing damage to each other.

The thing I like most about the Cube is that the zipped flap opens away from you, making it easy to access the contents. Additionally, the Neoprene surface of the bag is coated to make it resistant to dust, dirt and water, which is a nice touch. However, the strap lacks any padding so it's not the most comfortable carrying option for small kits. My final gripe is that the Banana Cube is available only in red or black, not banana yellow – and it's not even a cube. **Jon Devo**



Amateur
Photographer
Testbench
★★★

Think Tank Photo My 2nd Brain 15

● £78 ● www.thinktankphoto.com

MADE from durable, high-quality, water-resistant materials, the My 2nd Brain briefcase from Think Tank Photo is designed to function as a mobile office, complementing the dedicated photography bags in their range.

Inside this briefcase are compartments for a 15in MacBook Pro, smartphones and a tablet, all lined with closed-cell protective foam, plus space for support accessories such as chargers and headphones. There are a number of additional smaller pockets, including five made from mesh and two that can be closed by zippers, which make perfect holders for memory cards and flash drives. I can also fit a compact system camera securely inside of the largest of the mesh pockets.

Think Tank has thought of almost everything, providing a pass-through handle for securely attaching the briefcase to rolling luggage, as well as a seam-sealed rain cover to protect valuable electronics against the elements. It will also allow me to carry my laptop, tablet, chargers, notepad and a few personal items. **Jon Devo**



Amateur
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Recommended
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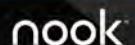
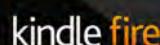
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At a glance

- 16-million-pixel four thirds Live MOS sensor
- 2.76-million-dot tiltable EVF
- 3in, 1.04-million-dot tilting LCD screen
- Micro four thirds lens mount
- ISO 200-6400 (extendable to ISO 125-25,600)

When in Roma

Jacob James assesses his new **Panasonic Lumix DMC-GX7** while on his travels to Romania, photographing one of the last few traditional cultures in Europe

It's three days until my departure to Bucharest. I'm in the middle of packing and preparing my equipment for an 18-day road trip through the heartlands of rural Romania. I'd been contemplating a move to a smaller mirrorless compact system camera for a few months, but it was only now, 72 hours before departure, that I had finally got my hands on the Panasonic Lumix DMC-GX7.

I had originally planned to take the GX7 alongside my Nikon gear, but after mulling it over for a few days, I decided there was no better place than Romania to throw myself in at the deep end and learn how to get the best out of Panasonic's micro four thirds system.

Romania is one of those countries that doesn't often feature on people's must-visit lists. In terms of tourist attractions it's rather bland – for one thing, it doesn't have the stunning architecture of many other European countries – so it can often be neglected. But what the country lacks in major attractions, it makes up for in buckets of character, culture and tradition.

My plan was to spend most of my 18 days there photographing some of the last remaining traditional people in Europe – a community

that still makes woollen jackets for shepherds, cuts hay by hand, and transports its goods by horse and cart. Guidebooks state that Romania, and especially Maramures in the north, is home to some of the last remaining medieval-esque peasant cultures in Europe. For a cultural documentary photographer such as myself, it is up there with the best Europe has to offer.

Setting off

It's a reasonably short flight to Bucharest from London and so, after our early morning departure, we arrived in the Romanian capital just before lunchtime; a quick stop to collect the bags from the carousel and I'm off to meet up with my fixer, Paul.

The first thing I notice about my new Panasonic system is how much lighter it is. With my bag jammed full with the Lumix DMC-GX7, GH3, GH4 and five lenses, it is still around half the weight of my equivalent Nikon gear. The saving of 2-3kg might not seem much, but when you have to get it through the ever-decreasing luggage allowance restrictions on budget airlines, it can be easy to find yourself cutting it tight and often exceeding the limits. For the first time ever, for this trip I have somehow squeezed the

whole of my bulging gear bag under Ryanair's 10kg restriction.

After a quick discussion with Paul about the plans for the day, we jump into our hire car and hit the road, heading towards a large Roma settlement outside Bucharest that Paul has visited in the past. This is going to be my first real day of shooting with the GX7 and so, as with anything new, I'm expecting a bit of a learning curve to get into the swing of shooting.

I'm an all-or-nothing kind of guy, so taking it easy on day one was never on my mind. Two hours after my plane touches down on the tarmac, I'm already photographing in the home of an elderly Roma man. I'm always cautious of rushing into a stranger's house with a bag full of gear and a translator, trying to shoot, but it becomes immediately apparent how much less intimidating the GX7 is. My subject is comfortable with me shooting almost immediately, which makes my job so much easier.

My normal shooting routine when I see something interesting is to ask the subject politely to continue doing whatever they were doing when they caught my eye. With a DSLR, this normally works for a shot or two until my subject



Jacob James gets to grips with the **Panasonic Lumix DMC-GX7** and Leica 15mm f/1.7 lens





ALL PICTURES © JACOB JAMES



The silent mode on
the GX7 is great for
capturing those
candid moments



Even in low light, the
GX7's EVF performs
excellently



Jacob pushes the GX7 in a series of high dynamic range scenarios

► becomes camera shy from the 'clunk-click-clunk-click' as the mirror in the camera flops up and down. As I start to photograph the elderly gentleman using the GX7, I realise that while playing around with the settings during my flight, I had inadvertently left the camera in silent mode. This happy accident works in my favour, as I notice the camera is now much less distracting for my subject.

EVF live view

As I make some portraits against a window, I begin to realise just how useful combining the live histogram feature with the live view of the EVF really is. Having used an optical viewfinder since day one, I have been secretly hesitant about EVFs without actually trying one out in anger. But now I'm finding that nailing the exposure is a breeze, and I'm consistently getting it spot on – even before firing the shutter. This is really helpful when you are in a situation like this, where trying to explain test exposures to my subject through a translator is likely to be pointless.

After I have made a few portraits,

I say my thanks and leave my subject to get on with the rest of his day. Moving through the Roma settlement, I find myself in a familiar scenario. It is the middle of day and the sun is bright and high in the sky. As I try to review my images, I'm struggling to see any real detail on the rear LCD. This isn't a GX7-specific problem, but one that affects pretty much every camera LCD I've ever used. Then the thought suddenly hits me that I can use the built-in EVF to review all my images. As a result, I am no longer struggling to see the images clearly on the rear LCD; instead I am able to easily zoom in and critically check focus almost instantly, even in the brightest of Romanian midday light. This electric viewfinder is suddenly starting to make sense to me.

Before I left for Romania, I spent many months researching the micro four thirds format. While browsing internet forums and photography websites, there were two main pre-conceptions about micro four thirds that I kept hearing as reasons not to buy into the system. Firstly, many people believe



The GX7's small form factor is great for intimate documentary work

that small sensors are, firstly, poor in low light, and secondly, unable to record decent bokeh. It isn't until exactly one week into my trip that I get to really test these theories out.

When the opportunity arises, we are driving back along the winding mountain roads towards our hotel after a great day's shooting. The sun has set and the ambient light is almost completely gone. As we round a sharp hairpin bend, I see a flame in the distance. Upon our approach, it is clear to see that we have happened upon a community of nomadic Roma – quite a rare sight in an age where rural Romanians are building houses left, right and centre. However, if I want

to take any pictures, then the only light source available is the small dwindling fire around which my hosts are seated. I look down at my exposure and it's not an encouraging sight – even at f/1.6, I'm struggling to get 1/20sec at ISO 12,800.

I start photographing, but almost immediately something surprises me. My Nikon D7000 has very poor AF in low light so I'm used to a lot of hunting and misfocusing – in fact, I'm expecting it. But as I depress the shutter button, the AF kicks into life and locks onto my subject's eye almost immediately. Wow! As I carry on shooting, the GX7 never misses a beat.

'I've been secretly hesitant about EVFs – without even actually trying one – but now I'm finding nailing the exposure is a breeze'

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Discreetness

THE DISCREETNESS of the GX7 is something I have come to value a lot. Its retro rangefinder styling gives it a much thinner and less hefty profile compared to a classic DSLR-style camera. The ability to switch the camera into silent mode using the electronic shutter makes shooting images of people, for candid street work or even with their permission, much easier.

The only downside to the electronic shutter for me is that you can occasionally experience banding when you shoot under artificial lighting. I don't shoot all that much indoors in places with much artificial lighting, but it's something to be aware of if you ever find yourself in that scenario. You can also set many of the main functions to the Fn touchscreen menu, which means that you can change these settings

With the GX7's tilting screen, it is easy to shoot covertly from low angles



without clicking a physical button, again enhancing the discreetness of this camera.

The tiltable LCD makes it easy to shoot from the hip while out on the street. By tilting the screen so it's facing upwards, at 90° from its original position, allows you to shoot and occasionally glance at the screen to check composition. This isn't the classic method of shooting from the hip, but when combined with the silent shutter, I find it works really well because most people are still very oblivious to the camera's presence.

Even in extreme low light, the GX7, when paired with the Leica 25mm f/1.4 lens, focuses accurately



The GX7 and Leica 25mm f/1.4 lens combination gives wonderful shallow depth of field when wide open

and is accurate even in the harshest of conditions. The AF is not the fastest with moving subjects, but for semi-static and static subjects, the speed and accuracy are on a whole new level to what I am used to. Even in almost non-existent light, it nails focus every time. You can't ask much more than that.

Evening light

After spending the evening with the Roma, I'm packed up and back relaxing in my hotel. I begin to flick through my images from the night, having already resigned myself to the fact that the shots aren't going to be of great quality.

As I start to look through the images closely, I'm surprised to see really clean files that actually look better than those from my larger Nikon, at the same ISO. Amazingly, the images shot at ISO 12,800, lit with just the dying embers of a fire, are not just usable but quite impressive. I didn't expect that kind of performance from a small-sensor camera.

In the morning, we head back to the nomads to try to get some

images in better light. Many of the children have striking blond hair that really stands out against their slightly dishevelled appearances. I decide to grab the Nocticron 42.5mm f/1.2 lens and begin to make some portraits. At f/1.2 I can get some really nice shallow depth of field that accentuates my subjects' eyes. In comparison to larger-sensor systems, it's true that at the same apertures there will be much less depth of field from an APS-C or full-frame sensor. There is absolutely nothing you can do about that – it's physics.

However, in real-world situations, I find that at f/1.2 it's very easy to get a nice shallow depth of field and, as I don't know if I have ever purposely shot with ultra-shallow depth of field, f/1.2 on micro four thirds seems to give me a good result that covers my needs.

The underestimated benefit of having a little more depth of field at apertures such as f/1.2 and f/1.4 is that when shooting in low light, you have a much more usable field of focus. This is great when you are shooting images in almost non-existent light. As my trip draws



to a close, I start to think about how my photography has changed over the last 18 days. The one unexpected benefit of bringing the GX7 along was the enjoyment factor I have got from using it. For the first time in recent memory, I was excited to get out and shoot with a particular camera. I've thought long and hard about why this may be, but I can't pin it down on any particular feature.

It's more of an overall user experience that makes creating images exciting. It's lightweight, so I'm not worried about carrying it around, and it's discreet, so I'm not intimidating my subjects. Plus, it shoots great images so I'm not compromising image quality in any way. It just works and allows you to concentrate on making the images you want to make.

Conclusion

I don't want to wax lyrical about how this camera is the best I have ever used, because that wouldn't really prove much to anyone else. I'm not a prolific gear hoarder and I'm fairly simple in my requirements from a camera. I just want

something that will allow me to concentrate on creating the image and not take up my time working around a set of compromises. With the GX7, I no longer have to worry about exposure because the information is right in front of my face; I no longer have to worry about AF because, for my subject matter, it nails it every time; and low light noise is good, which means I can comfortably shoot in most lighting conditions. Having a camera that takes a back seat, remains discreet and silent, and which allows me to get on and shoot is like a breath of fresh air.

It certainly isn't the lightest camera, or the fastest, and it doesn't have the best image quality – and certainly not the best ISO performance – but it is one hell of an all-rounder that I can see myself using for some time.

It's not going to be the camera for everyone. If you are shooting high-end studio stuff I doubt it will be the camera for you, and neither will it be if wildlife is your gig – but if street or travel photography is your thing, I wholeheartedly recommend giving it a go.

AP

Focal points

The GX7's built-in EVF is tilttable, allowing users to compose images from above the camera

Tilttable electronic viewfinder

One of the interesting features of the Panasonic Lumix DMC-GX7 is that it was the first to feature a tilttable EVF, like we have seen on recent cameras such as the Samsung NX30. With a resolution of 2.76 million dots, the GX7's EVF is bright and clear. In addition, it boasts field sequential technology rather than the OLED technology used by many other EVFs. This benefits the camera by allowing approximately 100% of the Adobe RGB gamut to be previewed, but it also suffers the disadvantage that it has a slower refresh rate compared to OLED.

Quick menu

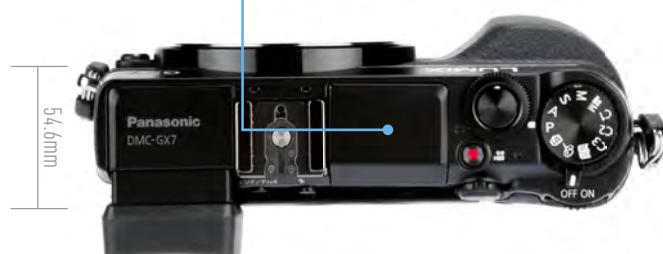
This offers quick access to a selection of the GX7's main shooting controls.

Built-in flash

Manually activated via a switch on the body, the pop-up flash on the GX7 offers a guide number of 5m @ ISO 100.

Highlight shadows

This versatile tool is accessed via the menu, and allows the highlights and shadows in your shot to be independently adjusted, while also offering selection presets.



Touchscreen

The capacitive-type touch display delivers one of the best user experiences we've had from a touchscreen-based CSC, with only light touches and gestures required.

D-pad

One of the few arrangements to be carried over from the GX1, offering hard-wired access to ISO, AF, drive and white balance, with a menu set button at the centre.



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Panasonic Leica DG Summilux 15mm f/1.7 Asph

Panasonic's premium wideangle prime is designed to match the Lumix DMC-GM1. **Andy Westlake** sees whether it lives up to its Leica label

When Panasonic introduced its tiny Lumix DMC-GM1 compact system camera late last year, it found itself with an unusual problem. With the body shrunk so far that the lens mount took up its entire height, most lenses ended up looking disproportionately large on it. Aside from the tiny 12-32mm kit zoom and a handful of primes, most micro four thirds lenses are larger in diameter than the GM1 is tall, and it won't even sit flat on a table with them mounted.

To address this, Panasonic is making a couple of suitably small new lenses, including a 35-100mm telezoom that's due later this year. The other is the new Leica DG Summilux 15mm f/1.7 Asph, which is a premium wideangle prime with a 30mm equivalent angle of view. It'll be sold in a kit with the GM1, and on its own. It will, of course, work on all micro four thirds cameras from both Panasonic and Olympus.

Features

The 15mm is a premium product, and Panasonic has gone out of its way to differentiate it from its existing 14mm f/2.5 pancake lens. The aperture is, of course, faster by a little more than a stop, and can be controlled using a physical ring

towards the front of the barrel. In front of this is a bayonet mount, normally covered by a cosmetic ring, which accepts the matched conical lens hood.

Autofocus is handled by a stepper motor, which is extremely fast and effectively silent. It's possible to pull focus during movie shooting with no obvious motor noise on the soundtrack, which is impressive given the proximity to the lens of the GM1's built-in microphones. The manual focus ring is electronically, rather than mechanically, coupled and is activated by a focus mode switch in the lens barrel. Once upon a time, focus-by-wire systems didn't work very well, but this one is excellent and allows extremely precise focusing.

Build and handling

Panasonic's older Leica-badged micro four thirds lenses didn't feel particularly special, with the rather run-of-the-mill plastic barrels not really living up to the label. By contrast, the Summilux 15mm f/1.7 is beautifully constructed, with an all-metal barrel and finely engineered controls making it feel and behave more like a 'real' Leica. The aperture ring has click stops at $\frac{1}{3}$ EV steps, which are sufficiently firm that it shouldn't get moved accidentally, but not so stiff as to make it awkward to change. It can also be set to 'A', which transfers aperture control to the camera body if you prefer. Meanwhile, the focus ring rotates with a silky smoothness.

The addition of the aperture ring transforms the handling of Panasonic bodies that have only a single dial, particularly the GM1. It positively encourages experimenting with the aperture for creative effect, and I found myself shooting wide open more frequently, aided by the GM1's impressive electronic shutter. This gives speeds up to 1/16,000sec, meaning it's possible to shoot at f/1.7 in bright daylight. Overall, the GM1 and 15mm f/1.7 make a lovely combination.



The lens delivers impressive image quality in a relatively small package, and its fast aperture is good for low light



The Summilux generally shows very impressive image quality, but can be prone to colour fringing when at its largest apertures

Unfortunately, though, Olympus cameras don't recognise the aperture ring at all, so you have to use the camera's controls as normal. Hopefully, Panasonic and Olympus can work together to solve this via firmware updates.

It's worth noting that while the lens appears quite large when mounted on the GM1, this mainly reflects the camera's minuscule size. The Summilux is in fact petite, measuring 36mm in length and 58mm in diameter and weighing just 115g, which makes it almost exactly the same size as the Olympus 17mm f/1.8 (and therefore one of the smallest lenses around). With its traditional design, it gives a particularly classic look on Olympus OM-D models.

Image quality

In practical use, this 15mm lens is a solid performer that produces attractive images shot after shot. At its optimum apertures – around f/4 to f/5.6 – it delivers images that are sharp and clean from the centre to the corner of the frame, with lots of fine detail. It's perhaps not so blisteringly sharp at larger apertures, but it's still very competent indeed, although purple fringing around high-contrast edges can become very obvious at these settings.

The lens shows visible vignetting wide open, but because the fall-off pattern is gradual across the frame, it's not pictorially unpleasant. Geometric distortion is minimal in normal use, although closer examination reveals that the lens relies on the modern approach of software correction to achieve this. Traditionalists may decry this, but it's worth bearing in mind that it allows other optical aberrations towards the edges of the frame to be corrected more fully.

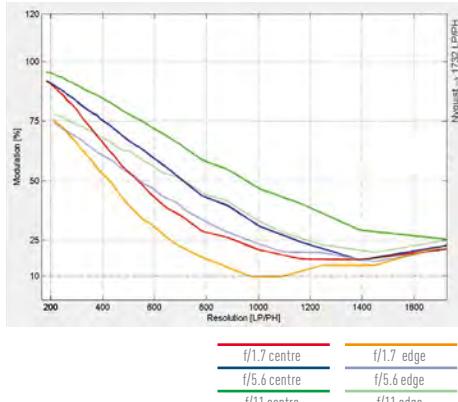
When shooting directly into the sun, the lens shows few problems with flare, with minimal loss of contrast most of the time. Relatively unusually for a wideangle lens, out-of-focus backgrounds are rendered in a smooth and attractive fashion, although you'll need to get pretty close to your subject to get significant blurring.



Panasonic Leica DG Summilux 15mm f/1.7 Asph

Resolution

MTF tests reveal a lens that has reasonably high contrast at f/1.7, but which struggles to resolve very fine detail – this isn't at all unusual for a fast prime. The centre sharpens up considerably at f/2.8, with the corners about a stop behind. Best results come at f/4-f/8, with diffraction softening the image thereafter.



Our verdict

I'VE REALLY enjoyed shooting with the Summilux 15mm f/1.7, and found it to be an accomplished performer in day-to-day shooting. It autofocuses with lightning speed and unerring accuracy, and produces attractive images shot after shot. Its biggest optical flaw is purple fringing wide open, but this isn't unusual for a fast prime, and can be mitigated by careful post-processing.

The lens's exquisite construction and precise controls give it the feel of a product from an earlier era, despite the fact that in reality it's fully electronic rather than mechanical. The aperture ring is a lovely touch for Panasonic users, making smaller single-dial cameras like the GM1 and GF series much more pleasant to use. It's a real pity that it doesn't currently work on Olympus cameras, though.

Overall, the 15mm is an interesting addition to the micro four thirds system, offering a wider alternative to the Olympus 17mm f/1.8. It's expensive, but I don't think many buyers will be disappointed with its performance.



Data file

Price £549
Filter diameter 46mm
Lens elements 9
Groups 7
Diaphragm blades 7
Aperture f/1.7-16
Minimum focus 20cm
Length 36mm
Diameter 57.5mm
Weight 115g
Mount Micro four thirds

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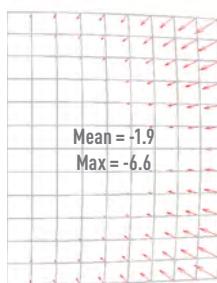
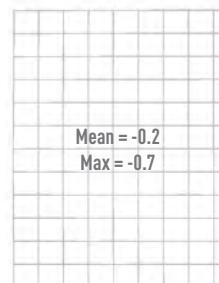
Shading

The Summilux shows visible shading wide open, but the gradual fall-off profile means that it's much less objectionable than lenses that vignette abruptly in the corners. Stopping down to f/2.8 can effectively eliminate shading.



Curvilinear distortion

In normal use, the 15mm shows negligible distortion, with near-perfect rendition of straight lines along the edges of the frame. Delving a little deeper shows that this is achieved by automatic correction of barrel distortion. This is applied both in-camera and by most raw converters, and most users will never notice it.





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iPhone battery life

Q While I'm photographing landscapes with my DSLR, I've got into the habit of taking snapshots on my iPhone, which I post directly to the blog area of my website and my social media to keep people up to date with my whereabouts. During the past few months I've noticed that the battery life isn't as good as it used to be, and on my latest shoot the battery died on me so I couldn't record my usual set-up shots. What are the best ways to preserve battery life on my iPhone so that I don't get caught out again with no form of communication in the field?

David Langston

A If you're uploading to your website and blog using 3G, it's worth bearing in mind that this uses more battery power than Wi-Fi, so we recommend you switch off 3G and Wi-Fi in the field until you really need it. You'll also want to check you haven't got power-hungry apps running in the background that you aren't using – tap the home button twice to reveal apps that you have open and swipe those that you don't need, to close them.

Other battery-saving tips include reducing the screen brightness from within the settings menu and checking that you have installed the very latest software update. If you still find you're getting caught short and know you're not going to have access to a mains socket



Extend the battery life of your iPhone with a Mophie Juice Pack Air battery case

any time soon, it might be worth buying a battery case such as the Mophie Juice Pack Air. Available in four colours, this is an iPhone case with an additional built-in battery that gives you 100% more charge at the flip of a switch. The best price we found for the iPhone 5/5S was £65 on Amazon.

Mike Topham

Strap support

Q Which is the best replacement camera strap for a Canon EOS-1D X with 70-200mm f/2.8 lens attached?

The straps I have seen attach via the tripod socket. Is the tripod socket and surround strong enough to support the weight of this camera and lens when the camera is hanging down by the photographer's side? The strap supplied is very bright and does not take the weight off my neck. Is it possible to get a padded cover that will fit over the original strap?

Ken Bevis

A It's usually not a good idea to carry a heavy lens around using a strap attached to the camera, as this risks putting excess strain on the lens mount. Instead, it's probably best to use a strap that attaches to the tripod foot of the lens, which is worn sling-style across your



The CustomSLR Camera Split Strap costs around £25

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A tripod and a decent zoom lens are key when capturing shots of the moon

Over the moon

Q I'm obsessed with the moon, and with the recent perigee supermoons I've been trying to take pictures of the sky at night more regularly. However, the results I have achieved haven't been very satisfying. Do you have any tips that will help me get better shots of the moon? **Nadja Gonin**

A Even when the moon appears to be at its largest in the sky, you'll want to use a camera with a decent zoom lens. The closer you can get, the better. Second, because the moon is very bright against the dark sky, your camera will usually overexpose it. The trick is to change to spot metering or manually select a fast shutter speed. Try to keep your sensitivity setting below ISO 400 as this will keep sensor noise to a minimum, and experiment using an aperture between f/5.6 and f/11 where most lenses are sharpest. It will also help to use a tripod, especially if you are using a long lens. If you don't have a tripod, try activating the image-stabilisation setting either in the lens or on the camera.

Finally, while capturing a good detailed shot of the moon is your initial challenge, try finding a setting to position your moon around. Giving your subject some context and a sense of place can help to create a more engaging image. Incorporating iconic buildings or some recognisable landscape into the frame will help convey a sense of the moon's scale during a perigee event.

Jon Devo

body rather than around your neck. I'd recommend looking at the CustomSLR Camera Split Strap (www.customslr.com) which costs around £25 and attaches to the lens using a C-loop mount. This strap has a large neoprene pad that helps absorb the weight of

the camera, which is split for added comfort.

Another good option is one of the larger BlackRapid sling straps (www.blackrapid.com), which work in a similar way. The BlackRapid Metro Sling Camera Strap costs around £39. **Callum McInerney-Riley**

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My life in cameras

The music-industry photographer Gered Mankowitz reveals the cameras that have shaped his photographic life

Gered Mankowitz



Gered Mankowitz is a legendary rock portrait photographer, who has shot iconic images of performers including the Rolling Stones, Jimi Hendrix and Elton John. An exhibition of his photographs of Kate Bush (see above right) is currently on show at Snap Galleries, London SW1Y 6NH, until 2 October. His new book, *Kate Bush: Portraits by Gered Mankowitz*, is available from www.snapgalleries.com.

1961 Rolleiflex 6x6 TLR

Once I left school and took up Tom Blau's generous proposal to work for him, he handed me a Rolleiflex twin-lens reflex 6x6 camera to experiment with. It was with this remarkable piece of kit that I began to discover this magical world that I had entered. Although I never actually owned a Rollei, it was the formative camera for me at this crucial developmental period during my first few months in the world of professional photography.



2007 Hasselblad H2D

The Hasselblad system remained my primary kit until I retired from commercial photography a few years ago. I currently have a 500CM as well as the 500C that I bought to replace the original one more than 40 years ago. However, since retiring I have been using a Hasselblad H2D with a 25MP back, which I bought second-hand a few years ago, and really love. It is a wonderful piece of kit and, although I don't shoot commercially

with it, I enjoy using it to make my own images.



2007

2013

2013 Sony NEX-7

The Sony NEX-7 seems to me to be the ultimate 'happy-snap' camera. The changeable lenses, plus the excellent sensor and high pixel count, allow me to shoot things I come across on my travels with some decent quality. The terrific 18-55mm zoom covers most of my day-to-day snappy needs without my having to carry the extra lenses. It is very light, performs beautifully and gives excellent results.



PHOTOGRAPH BY GERE MANKOWITZ © GERE MANKOWITZ 2014



BLAST FROM THE PAST

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Ivor Matanle recalls a great 1950s coupled-rangefinder camera

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1959 Bencini Comet II

The Bencini Comet was my first camera, bought for me by my grandmother when I was 13. Although this funny little 127 film camera only had two apertures and a single shutter speed of 1/50sec, it was actually the camera that launched me on my career. I took it on a school trip to Delft in the Netherlands, and some shots I took of the cathedral sufficiently impressed Tom Blau, founder of Camera Press Ltd, for him to propose that I serve an apprenticeship at his company.

1962 Hasselblad 500C

After leaving Camera Press Ltd, I was able to buy a Hasselblad 500C with 50mm Distagon and 150mm Sonnar lenses. This wonderful camera was my mainstay for the '60s and would still be with me today had it not been stolen in the early '70s. I had fallen in love with the Hasselblad when I was 12 or 13, when the actor Peter Sellers, who was a friend of my father's, visited us with a full Hasselblad kit. He demonstrated it using a hysterical Swedish-type accent. I always associated the camera with having fun!



THE CONTAX Ila was smaller, lighter, quieter, sweeter to use and more reliable than its predecessor, the 1936 Contax II produced by Zeiss Ikon (Stuttgart).

What's good The Contax Ila is a long-base coupled rangefinder that provides spot-on focusing, has superb coupled Carl Zeiss lenses (21mm to 135mm) and can use pre-war Contax lenses other than the 35mm (see below).

What's bad The early Contax Ila's flash synchronisation required an accessory lead, whereas the later models had a PC socket. One further drawback is that the Contax Ila was unable to use the pre-Second World War Zeiss 35mm Biogon lens, with the post-war (Stuttgart) version of the Biogon and the 'budget' 35mm Planar now both difficult to find. Meanwhile, beware if buying 'CLAd' Contax cameras on eBay from sellers in Europe, as many of these samples can be worn out. The same applies to CLAd Contax cameras offered for sale from vendors in Los Angeles.

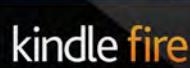


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Professor Newman on...

Low pixel counts

Bob Newman looks at the reasons behind Sony's decision to fit a 12.2-million-pixel sensor in the Alpha 7S

The Sony Alpha 7S provides an interesting case study of the effect of pixel size on the performance of a sensor. Sony has produced a sensor that appears to be a throwback to a previous generation, with a meagre pixel count of just 12.2 million pixels on a full-frame sensor, at a time when the company also produces a 36-million-pixel unit that is used in the Alpha 7R and the Nikon D800-series cameras.

The main reason for this low pixel count is to enable every pixel to be read out within 1/30sec in order to provide the camera's 4K video capability. From the video point of view, it is important that every pixel of the sensor is incorporated into the final image or very unpleasant aliasing effects can result.

The by-product of the low pixel count is very large pixels, which, by conventional wisdom, should endow the Alpha 7S with superlative 'high ISO' capability.

And indeed, the camera appears to be the new champion of low-light performance. It should be taken into account that Sony apparently applies noise reduction to its raw files from this camera at the highest ISO settings, but even taking this into account the camera's low-light performance is exceptional.

It's interesting to look in detail at the performance of the camera against the 24-million-pixel Sony full-frame sensor. The quantum efficiency (that is, the proportion of incoming photons that the camera detects) has increased by 33%.

This is a useful increase that probably comes about as a result of two factors – the reduced fraction of the pixel used for active circuitry, and the larger size and therefore aperture of its microlenses.

Meanwhile, the electronic noise of this sensor shows a very unusual

pattern. Unlike most Sony sensors, which have a noise profile that is much the same for all ISO settings, this one looks more like the profile expected of Canon sensors – at low ISO settings the noise is high and progressively reduces as the ISO increases.

The reason for this is probably that the extremely high photoelectron count produced by the big pixels operating at low ISOs has exceeded the capacity of the readout signals, so the engineers have had to reduce the charge to voltage conversion factor to cope.

The outcome of this is more electronic noise. Thus, the high ISO capability offered by the Sony Alpha 7S has come at a cost of the sensor's low ISO capability. In short, all sensor design is a compromise, and different compromises suit different applications.

'It is important that every pixel of the sensor is incorporated into the final image'

The Sony Alpha 7S has a 12.2-million-pixel sensor



Bob Newman is currently Professor of Computer Science at the University of Wolverhampton. He has been working with the design and development of high-technology equipment for 35 years and two of his products have won innovation awards. Bob is also a camera nut and a keen amateur photographer

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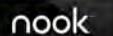
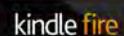


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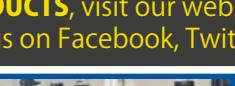
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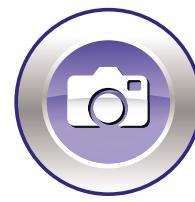


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PRINTER INK CARTRIDGES



EPSON
COMPATIBLE & ORIGINAL INK



At Premier Ink Supplies, we stock two types of cartridges for Epson printers - **Originals**, which are made by Epson, and **Compatibles**, which are made by a UK company called Jet Tec. Using Jet Tec Compatibles is a way of saving money, without compromising on the quality of your prints. Here's the results from two independent ink tests that agree...



"Jet Tec's colours were superb, with single greys and blacks very close to Epson...so Jet Tec wins!"
- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best ink in this group test, period. There's just no getting away from the superb combination of performance and pricing"
- Computer Upgrade Magazine

Cartridge Code:	Originals:	Jet Tec Compatibles:	Suitable EPSON Printers:
T007 Black	£29.99 16ml	£3.99 20ml, 3 for £10.99	Photo 790, 870, 890, 895, 900, 915, 1290
T008 Colour	£23.99 46ml	£4.99 50ml, 3 for £13.99	Photo 790, 870, 890, 895, 915
T009 Colour	£29.99 66ml	£4.99 70ml, 3 for £13.99	Photo 900, 1270, 1290
T026 Black	£39.99 16ml	£3.99 20ml, 3 for £10.99	Photo 810, 830, 830u, 925, 935
T027 Colour	£29.99 46ml	£4.99 50ml, 3 for £13.99	
T0341-T0347 Set of 7	£126.99 set of 7	Check Website.	Photo 2100
T0341/8, each	£15.99 17ml	Check Website.	Chameleon Inks
T0342/3/4, each	£18.99 17ml	Check Website.	
T0345/6/7, each	£18.99 17ml	Check Website.	
T0441-T0454 Set of 4	£49.99 set of 4	£14.99, 3 sets for £42.99	C64, C66, C84, C86, CX3600/3650, CX6400, CX6600
T0441 Black	£21.99 13ml	£4.99 21ml, 3 for £13.99	
T0452/3/4, each	£11.99 8ml	£3.99 21ml, 3 for £10.99	Parasol Inks
T0481-T0486 Set of 6	£69.99 set of 6	£19.99, 3 sets for £56.99	R200, R220, R300, R320, R340
T0481/2/3, each	£16.99 13ml	£3.99 21ml, 3 for £10.99	RX500, RX600, RX620, RX640
T0484/5/6, each	£16.99 13ml	£3.99 21ml, 3 for £10.99	Seahorse Inks
T0540-T0549 Set of 8	£109.99 set of 8	£35.99, 3 sets for £99.99	Photo R800, R1800
T0540 Gloss	£8.99 13ml	£3.99 21ml, 3 for £13.99	Frog Inks
T0541/2/3/4, each	£14.99 13ml	£4.99 21ml, 3 for £13.99	
T0547/8/9, each	£14.99 8ml	£4.99 21ml, 3 for £13.99	
T0551-T0554 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	Photo R240, R245, RX420, RX425, RX520, RX525
T0551 Black	£8.99 8ml	£4.99 21ml, 3 for £10.99	Duck Inks
T0552/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	Photo R2400
T0591-T0599 Set of 8	£99.99 set of 8	Check Website.	Lilly Inks
T0591/2/3, each	£12.99 13ml	Check Website.	
T0594/5/6, each	£12.99 13ml	Check Website.	
T0597/8/9, each	£12.99 13ml	Check Website.	
T0611-T0614 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	D68, D88, DX3800/3850, DX4200/4250, DX4800/4850
T0611 Black	£8.99 8ml	£4.99 21ml, 3 for £13.99	Teddy Bear Inks
T0612/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	S20, S21, SX100/105/110/115/200/205/210/215
T0711-T0714 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	SX400/405/415/515, D78/92/120, B40W, BX300
T0711 Black	£8.99 7.4ml	£4.99 13ml, 3 for £13.99	DX4000/4400/5000/6000/7000/7400/8400/9400
T0712/3/4, each	£8.99 5.5ml	£3.99 13ml, 3 for £10.99	
T0791-T0796 Set of 6	£74.99 set of 6	Check Website.	
T0791/2/3, each	£12.99 10ml	Check Website.	
T0794/5/6, each	£12.99 10ml	Check Website.	
T0801-T0806 Set of 6	£51.99 set of 6	£19.99, 3 sets for £57.99	Photo P50, PX650/660/700W/7110W/720W, PTX730W/800F/810F/830F/830FWD/830FWD R265/285/360, RX560/585/685
T0801/2/3, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	
T0804/5/6, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	
T0870-T0879 Set of 8	£74.99 set of 8	Check Website.	Photo R1900
T0870 Gloss	£7.99 11.4ml	Check Website.	Flamingo Inks
T0871/2/3/4, each	£9.99 11.4ml	Check Website.	
T0877/8/9, each	£9.99 11.4ml	Check Website.	
T0961-T0969 Set of 8	£74.99 set of 8	Check Website.	Photo R2880
T0961/2/3/4/5, each	£9.99 11.4ml	Check Website.	Husky Inks
T0966/7/8/9, each	£9.99 11.4ml	Check Website.	
T1281-T1284 Set of 4	£29.99 set of 4	£14.99 set of 4	S22, SX125/130, SX420W/425W/445W, BX305F
T1281 Black	£7.99 5.9ml	£4.99 13ml	Fox Inks
T1282/3/4, each	£7.99 3.5ml	£3.99 10ml	SX420W/425W/445W/525WD/620FW, BX305F/320FW/525WD/535WD/625FW/630FW/ BX635FW/ BX295FW/BX395FW, B42WD
T1291 Black	£10.99 11.2ml	£5.49 16ml	Photo R3000
T1292/3/4, each	£10.99 7ml	£4.49 13ml	Turtle Inks
T1571-9, each	£20.99 25.9ml each or £164.99 set of 8	£14.99 25.9ml each or £164.99 set of 8	Photo R2000
T1591-9, each	£14.99 17ml each or £107.99 set of 8	£14.99 17ml each or £107.99 set of 8	Kingfisher Inks
T5591-6, each	£13.99 13ml each or £74.99 set of 6	£13.99 13ml each or £74.99 set of 6	Photo RX700 Penguin Inks
T5801-9, each	£41.99 60ml each or £329.99 set of 8	£41.99 60ml each or £329.99 set of 8	Photo 3800, 3880
No.16 Set of 4	£24.99 set of 4	£14.99 set of 4	Workforce WF-2010W, 2510WF, 2520NF, 2530WF, 2540WF
No.16 Black	£7.99 5.4ml	£4.99 18ml	Fountain Pen Inks
No.16 CMY, each	£5.99 3.1ml	£3.99 13ml	Workforce WF-2010W, 2510WF, 2520NF, 2530WF, 2540WF
No.16XL Set of 4	£44.99 set of 4	£14.99 set of 4	High Capacity Fountain Pen Inks
No.16XL Black	£14.99 12.9ml	£4.99 18ml	Expression Home XP30, XP102, XP202, XP205
No.16XL CMY, each	£11.99 0.5ml	£3.99 13ml	XP302, XP305, XP402, XP405
No.18 Set of 4	£22.99 set of 4	£14.99 set of 4	High Capacity Daisy Inks
No.18 Black	£7.99 5.2ml	£4.99 18ml	Expression Photo XP750, XP850
No.18 CMY, each	£5.99 3.3ml	£3.99 13ml	Elephant Inks
No.18XL Set of 4	£46.99 set of 4	£14.99 set of 4	Expression Home XP30, XP102, XP202, XP205
No.18XL Black	£14.99 11.5ml	£4.99 18ml	XP302, XP305, XP402, XP405
No.18XL CMY, each	£11.99 6.6ml	£3.99 13ml	High Capacity Daisy Inks
No.24 Set of 6	£44.99 set of 6	£14.99 set of 6	Expression Photo XP750, XP850
No.24 B/LC/LM, each	£7.99 5.1ml	£4.99 18ml	High Capacity Elephant Inks
No.24 CMY, each	£7.99 4.6ml	£4.99 18ml	Expression Premium XP600, XP605, XP700, XP800
No.24XL Set of 6	£69.99 set of 6	£14.99 9.8ml	Polar Bear Inks
No.24XL B/LC/LM, each	£11.99 9.7ml	£4.99 18ml	Expression Premium XP600, XP605, XP700, XP800
No.26 Set of 4 (no PB)	£30.99 set of 4	£14.99 set of 4	High Capacity Polar Bear Inks
No.26 Black	£8.99 6.2ml	£4.99 18ml	
No.26 Photo Black	£7.99 4.7ml	£4.99 18ml	
No.26 CMY, each	£7.99 4.5ml	£4.99 18ml	
No.26XL Set of 4 (no PB)	£54.99 set of 4	£14.99 12.1ml	
No.26XL Black	£14.99 7.7ml	£4.99 18ml	
No.26XL Photo Black	£13.99 7.7ml	£4.99 18ml	
No.26XL CMY, each	£13.99 9.7ml	£4.99 18ml	
No.26XL CMY, each	£13.99 9.7ml	£4.99 18ml	

If you cannot find the ink cartridges for your printer, please check our website, or give us a call, and we'll do our best to help.

We stock what is probably the UK's largest range of ink cartridges and photo paper, including wide format ink cartridges and roll papers.

E&OE. Prices may be subject to change, but hopefully not!

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EN-EL5 for Nikon	£9.99
EN-EL9 for Nikon	£12.99
EN-EL10 for Nikon	£9.99
EN-EL11 for Nikon	£9.99
EN-EL12 for Nikon	£9.99
EN-EL14 for Nikon	£19.99
EN-EL15 for Nikon	£24.99
EN-EL19 for Nikon	£12.99
EN-EL20 for Nikon	£14.99
EN-EL21 for Nikon	£14.99
L100B/120B for Olympus	£9.99
L40B/42B for Olympus	£9.99
L150B for Olympus	£12.99
BLM-1 for Olympus	£24.99
BLN-1 for Olympus	£12.99
BLS-5 for Olympus	£15.99
CGR-S006 for Panasonic	£9.99
DMW-BGC10 for Panasonic	£19.99
DMW-BJC13 for Panasonic	£19.99
DMW-BCK7 for Panasonic	£19.99
DMW-BBL13 for Panasonic	£19.99
DMW-BLE9 for Panasonic	£12.99
DMW-BLF19 for Panasonic	£19.99
DMW-BMB9 for Panasonic	£22.99
DL-500 for Pentax	£12.99
DL-90 for Pentax	£12.99
DL-110 for Pentax	£12.99
SLM-1137D for Samsung	£9.99
SLM-1674 for Samsung	£12.99
BG-1 for Sony	£19.99
BX-1 for Sony	£14.99
NP-FM500H for Sony	£19.99
NP-FH50 for Sony	£19.99
NP-FW50 for Sony	£24.99

Professional Battery Grips



A range of professional battery grips from Hahnel. All can take two Li-Ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.

For Canon 5DMkII:	£84.99
For Canon 7D:	£84.99
For Canon 60D:	£84.99
For Canon 550D:	£84.99
For Canon 600D:	£84.99
For Canon 650D:	£84.99
For Canon 700D:	£84.99
For Nikon D600:	£84.99
For Nikon D800/D800E:	£84.99
For Nikon D7000:	£84.99

Universal Charger



The NEW Hahnel UniPal charger is able to charge AA, AAA, Li-ion batteries, cameras, phones, iPods and more! Mains power cable, plus 12V car charger. Full details on our website.

AA & AAA Rechargeables	£4.99
AA 1300mAh Lloytron (4)	£7.99
AA 2050mAh GP Recyko (4)	£7.99
AA 2300mAh Energizer Extreme (4)	£8.99
AA 2500mAh GP (4)	£8.99
AA 2900mAh Delkin (4)	£9.99
AAA 850mAh GP Recyko (4)	£5.99
AAA 950mAh Duracell (4)	£6.99
AAA 1100mAh Lloytron (4)	£4.99

Coin Cells & Lithiums



AA Energizer Ultimate Lithium (4) £5.99
AA Energizer Ultimate Lithium (4) £6.99
CR123A Energizer Lithium (1) £1.99
CR2 Energizer Lithium (1) £1.99
CR5 Energizer Lithium (1) £3.99
CRV3 Energizer Lithium (1) £5.99
LR44 Energizer Alkaline (2) £1.99
CR2025, CR2032 etc £1.99

AA Energizer Ultimate Lithium (4)	£5.99
AA Energizer Ultimate Lithium (4)	£6.99
CR123A Energizer Lithium (1)	£1.99
CR2 Energizer Lithium (1)	£1.99
CR5 Energizer Lithium (1)	£3.99
CRV3 Energizer Lithium (1)	£5.99
LR44 Energizer Alkaline (2)	£1.99
CR2025, CR2032 etc	£1.99

E&OE. Prices may be subject to change, but hopefully not!

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Slim Frame UV Filters

Marumi DHG

Slim Frame Multicoated Clear Protection Filters

Hoya HMC

Slim Frame Multicoated UV Filters

Hoya Pro-1 Digital

Marumi DHG

Slim Frame Multicoated UV Filters

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Slim Frame Circular Polarising Filters

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Slim Frame Circular Polarising Filters

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Slim Frame Circular Polarising Filters

Hoya Pro-1 Digital

Hoya Pro-1 Digital

Marumi DHG



See up to 3 images of each used item on website
 Website updates used equipment list 10-15 times daily
 All items come with 6 month warranty - (unless stated)
 Our knowledgeable staff are on hand and ready to help

ffordes

photographic

24mm F2.8 Asph M Black	E++/£1,499 - £1,599
24mm F2.8 Asph M Black 6bit	E++/£1,499 - £1,599
28/35/50mm F4 Tr Elmar	E-£1,950
28/35/50mm F4 Tr Elmar	E++/£2,499
28mm F2 Asph M Elmar	E++/£1,749
28mm F2 Asph M Black 6bit E++ / Mint-£1,799 - £1,849	F5 Anniversary Body Only
28mm F2 Asph M Black 6bit	E++/£1,749
28mm F2.8 M Black	E-£649 - £749
28mm F2.8 M Black	E-£649 - £749
35mm F1.4 Asph M Black	E++/£1,999 - £2,149
35mm F1.4 Black	E-£1,199 - £1,250
50mm F2 Collapsible	E-£349 - £449
50mm F2 M Black	E++ / Mint-£399 - £1,099
50mm F2 M Black 6bit	E- / E++/£349 - £1,049
50mm F2 Summitron Chrome	£1,299
50mm F2.8 M Black 6bit	Mint-£749
50mm F2.8 M Black	E-£249
50mm F2.8 Elmar	E-£249
90mm F2 M Black	E-£249
90mm F2.8 M Black	E-£249
90mm F2.8 Black 6bit	E-£249
90mm F2.8 Chrome	E-£256 - £449
90mm F2.8 M Black	Exc-£550
90mm F4 Elmar	E- / E++/£249 - £299
90mm F4 Elmar	E-£249
90mm F4 Elmar E39	E- / E++/£149 - £249
90mm F4 Elmar E39	E- / E++/£149 - £249
Minolta 90mm 1:4 M Rokkor	E-£249
135mm F2.8 Black	E- / E++/£299 - £349
135mm F2.8 M Black	As Seen / E-£250 - £320
135mm F3.4 Apo M Black	E-£1,499
135mm F4 Black	Exc / E-£349 - £389
135mm F4.5 Hektar	As Seen/£399
1.25x Viewfinder Magnifier	Mint-£139
18mm Chrome Viewfinder	E-£399
21/24/28mm Viewfinder - Black	E-£219
24mm Black Viewfinder	E- / E++/£199 - £249
28mm Black Finder	E-£199
Bellows II	E-£85
Motor M	E-£189 - £249
Winder M	E-£75

Mamiya 645 Series

645 Super Complete + P/Drive	E-£219
24mm F4 ULD Fish-eye	E-£499 - £599
35mm F3.5 C	55-200mm F4.5-6.6 AF DX G
35mm F3.5 N	55-200mm F4.5-6.6 AF DX VR
45mm F2.8 C	As Seen/£49 - £69
45mm F2.8 N	As Seen / E-£199 - £169
50mm F4 C Shift	E- / E++/£199 - £239
55-110mm F4.5 N	70-200mm F2.8 G AF ED VRII
55mm F2.8 C	E- / E++/£399
55mm F2.8 M/L Leaf Shutter	E-£249
70mm F2 Leaf Shutter	E-£125
75-150mm F4.5 C	70-200mm F4.5-6 AF VR
80mm F2.8 C	As Seen/£39
80mm F4 Macro C	E-£129
105-210mm F4.5 C ULD	As Seen / E-£78 - £149
150mm F2.8 A	E- / E++/£69 - £139
150mm F3.5 C	As Seen / E-£45 - £175
150mm F3.8 Leaf Shutter	E-£119
150mm F4 C	E- / E++/£59 - £149
210mm F4 C	As Seen / E-£59 - £139
210mm F4 N	E- / E++/£59 - £139
300mm F5.6 C	E- / E++/£129
2x Tele Converter N	E-£79
Komura 2x Converter	E-£35
Vivitar 2x Converter	E-£29 - £49
120 Insert	E-£110
120 Insert x2	E-£20
120 Super Mag	As Seen/£279
Polaroid Mag (645)	E- / Mint-£229
AD401 Strobe Bracket	Unused/£45
Auto Extension Tube 1	E-£15
Auto Extension Tube 2	E- / E++/£15 - £25
Auto Extension Tube 3S	E- / E++/£19 - £25
Power Drive 645	E-£45
AE Prism Finder (FE401)	E- / E++/£79 - £99
AE Prism Finder 645	E-£45
Prism Angle Finder	E-£35 - £39
Prism Finder 645	As Seen / E-£229 - £49
Prism Finder N	E-£49

Mamiya 645AFD Series

645AFD11 Complete	Mint-£2,999
35mm F3.5 AF	E-£449
55-110mm F4.5 AF	E-£379
80mm F2.8 AF	E-£199
120mm F3.5 AF	E-£599
210mm F4.5 AF	Exc Demo / E-£665 - £699
28mm F4.5 AF	Exc Demo/£2,399
300mm F4.5 Apo AF	Mint-£699
Auto Extension Tube M403	E-£499
Polaroid Mag 645AFD	E- / Unused/£39 - £49

Mamiya RB67 Series

Pro S Gold Edition	Mint-£749 - £949
Pro Complete	Exc/£299
50mm F4.5	As Seen/£79
50mm F4.5 C	As Seen/£79
180mm F4.5	As Seen / E-£699 - £149
180mm F4.5 C	As Seen / E-£75 - £149
360mm F6.3	E-£199
Komura 2x Converter	E-£45
Vivitar 2x Converter	E-£45
Angle Finder	E-£79
ProS 220 Mag	E-£145
Auto Extension Tube No1	E- / E++/£39 - £59
Auto Extension Tube No2	E- / E++/£39 - £59
Double Cable Release	E-£25

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02	Canon EOS 5D MkIII 4* Lincoln (Silver St)...	£1799.99
03	Panasonic GX7 & 20mm f/1.7 4* - Norwich.....	£549.99
04	Sony CyberShot RX100 4* - Lincoln (HighSt)...	£249.99
05	Canon PowerShot SX50HS 5* - Winchester.....	£249.99
06	Nikon SB-700 4* - Nottingham.....	£179.99
07	Leica 8x32BN 5* - Reading.....	£599.99
08	Canon 70-300mm L 5* - Southampton(High St)...	£849.99
09	Panasonic 45-150mm HD OIS 5* - Derby.....	£149.99
10	Canon 24mm f/1.4L II 3* Cheltenham.....	£799.99

Please call relevant store to check availability. Point your smartphone at the QR pattern on the right to link directly to our secondhand camera equipment pages.



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BRISTOL (BROADMEAD)
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DERBY
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EXETER
01392 279024

FAREHAM
01329 236441

GLOUCESTER
01452 304513

GUILDFORD
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LEAMINGTON
01926 886166

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LINCOLN (SILVER ST)
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SALISBURY
01722 335436

SOUTHAMPTON (CIVIC CTR)
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01823 259955

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£75 PX Bonus on the EOS 6D camera £1299 £50 PX Bonus on the EOS 70D camera

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*****Free Wacom tablet or Manfrotto Tripod with the 6D and 5D MK III cameras*****

EOS 1DX Body	£4,849	EOS 6D Body + Free Goods	£1,299	70-200mm f4L IS	£959	24mm f2.8 IS USM	£469
£400 PX Bonus on the 1DX	£400	EOS 6D + 24-105L IS	£1,899	70-200mm f2.8L IS II	£1,699	300mm f4L IS	£1,079
5D MKIII body + Free Goods	£2,299	£75 PX Bonus on the 6D	£75	70-200mm f2.8L	£995	300mm f2.8L IS II + Free 2XIII	£4,899
5D III + 24-105 IS + Goods	£2,890	Canon GP-E2 GPS unit	£269	70-300mm f4-5.6L IS	£1,069	400mm f5.6 L	£989
5D MK III + 24-70 f2.8L II	£3,848	10-22mm EFS	£449	100-400mm f4L IS	£1,239	400mm f2.8 L II IS	£7,779
Free Tripod or Tablet with	SD III	New 16-35mm f4L IS II	£1,195	TSE 17mm f4L	£1,659	500mm f4 L II IS + Free 2XIII	£7,049
EOS 7D v2 Body	£799	16-35mm f2.8L II	£1,199	TSE 24mm f3.5L II	£1,479	600mm f4 L II IS + Free 2XIII	£8,899
EOS 7D + EFS 15-85 IS	£1,759	17-40mm f4L	£619	24mm f1.4L II	£1,224	1.4 X or 2 X EXTENDER III	£329
EOS 700D+18-55 STM	£589	14mm f2.8L IS USM	£1,669	50mm f1.2L	£1,149	200-400mm f4L IS Extender	£8,699
EOS 700D+18-135 STM	£739	17-55mm f2.8 EFS IS	£619	50mm f1.4 USM	£279	MR14EX MacroLite	£459
EOS 70D + 18-55 STM	£959	24-70mm f4L IS	£889	35mm f2 IS USM	£469	600EX-RT Speedlite	£469
70D Body	£839	24-70mm f2.8L II	£1,549	85mm f1.2L II	£1,549	Powershot G16	£419
70D + 18-135 IS STM Lens	£1129	8-15mm f4L Fisheye	£999	85mm f1.8 USM	£289	G1X II Special Edition kit	£899
£50 PX Bonus on the 70D	£50	70-200mm f4L	£495	100mm f2.8L Macro	£699	Powershot S120	£339



PROFESSIONAL



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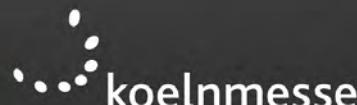
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Final Analysis

Roger Hicks considers...

'Cheap Land 14' (c2008) by Richard Petit

Some pictures 'want' to be big. This is one of them. When you see a photograph in a book or magazine, you are rarely seeing it at the size the photographer intended. Small pictures are occasionally run too big: much more often, big pictures are run too small, though in all fairness, the first time I saw an original Ansel Adams print I thought it was grotesquely over-enlarged. I had always liked his work very well on the page, but when I saw it on the wall there was a leaden quality I would never have expected.

At exhibitions, you will often see pictures bigger than most people can even afford to print – prints that fill half a wall or more. See them in reproduction, and you wonder what the fuss is about. Andreas Gursky's gigantic *Rhein II*, for example, famously sold at auction for £2.7 million, prompting much chuntering about how dull it was and how it could not possibly be worth that sort of money. But the chunterers had rarely, if ever, seen an original Gursky print.

Like a real landscape

Now, I'd rather have Richard Petit's 'Cheap Land 14' hanging on my wall than any Gursky. Quite apart from liking it more, I would save well over £2.5m and I could actually fit it in my house. I was hesitant to write a column about it, though, precisely because it would be reproduced so small. But then I thought: AP readers have good visual imaginations. So imagine it *big* – about the size of a decent-sized window. Then you will have some idea of what it is supposed to look like.

And, contrary to a popular



'When you see this big, super-sharp picture at its intended size, it is uncannily like looking at a real landscape'

myth about fine-art photography, its success depends very much on the equipment with which it was shot: 4x5in film. Compared with amateurs, most professionals are less precious, less evangelical about the equipment they use. But they are no less determined – they know that sometimes specialist equipment is essential in order to get a particular look.

Richard has half a dozen or more lenses for his 4x5in cameras, as much for 'look' as for focal length, and, of course, the cameras on which to use them.

When you see this big, super-sharp picture at its intended size, it is uncannily like looking at a real landscape. You can feel the cold air and smell it. You could fall into the

picture, as it is as sharp, clear and crystalline as reality itself. The houses are too far away to reach out and touch, but you know that every detail is there: people are behind those windows, there are fires in those fireplaces. Intellectually, you always know this to be true, but with this picture you feel it too.

This is the point. Do not allow yourself to be seduced by the idea of a 'universal' DSLR and 'normal'-sized prints. Follow your own vision. And if your vision involves doing something a different way, well that's the way you'll have to do it.

AP

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his website at www.rogerandfrances.com). Every week in this column Roger deconstructs a classic or contemporary photograph. **Next week he considers a picture by Melandri**



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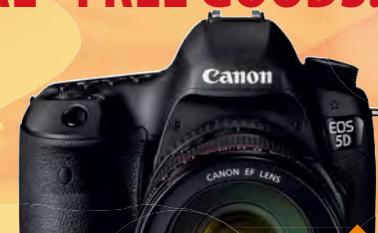
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